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मणिमाला । - Part. 2

अर्थात्

रत्नविज्ञान-ग्रन्थः ।

राजश्रीशौरीन्द्रमोहन ठाकुरेण मितजिक डाक्तार ;

कम्प्यानियन अव दि अर्डर अव दि इत्तिवान एम्बायार ;

नाइट कम. रडार अव दि अर्डर अव लिटोपोल्ड, वेल्जियम ;

अव दि फार्ट क्लास अव दि अर्डर अव आल्बार्ट, स्याकसनि ; एण्ड अव
दि बोर्ट एक्सलटेड अर्डर अव फॉनिस जोसेफ, अर्टिया ;

सिमेलियर अव दि रेयल पंगिज मिलेटारी अर्डर अव क्राइट ;

एण्ड अव दि सेकेंड क्लास अव दि इत्तिरेयल अर्डर अव मेहजिडि, टर्कि ;

फार्झ सिमेलियर अव दि अर्डर अव दि

नाइटस अव दि हॉलि सेमियर अव मरटरियेल, जेश्वालेम,

रोडस एण्ड भाल्टा ; नेपालीय नाइट अव दि गुर्खा टार अव सरखती ;

स्थामदेशीय नाइट अव दि अर्डर अव वसवमाला ;

चीनदेशीय फार्ट क्लास अव दि इत्तिरियेल अर्डर अव दि पाओ विं वा “प्रेस्ट्रार” ;

नाइट अव अनर अव दि अर्डर अव कावालरस हस्टिटालारस, सेन ;

क्याभालियर डि अनोर अव एरियोमेगो डियाइ डेकोरेटाइ डि टियुटि वि
नाजियोनि, लिभर्नो ; फ्रि कमार्लाइ अव अव दि अर्डर अव

दि हॉयायिट कश अव दि हियुस्यानिटेरियान एकाडेमि, लेवर्ष्य ;

लथडनस्य सोहाइटी अव सायेन्स लेटारसार्टीय अनरेरि मेइन ;

सोसियो अनरेरियो अव सारक्लो एडुकेडिमो भिटोरियो इमानुयेति इनभिन्सेज्ना ;

अव चिन्लियोटेका पपुलारि सारक्लोबाइट भिन्सेज्नो भरिण डि आल्फनुयाइन ;

अव आसोसियेजियन गियोभानाइल सालार्निटाना ;

अव एकाडेमिया लेटेरेरिया चाल्जारो पिपाइ डि लुक्का ; एस्ट्र अव
दि आटेनियो आलेस सागृ भ्यानूजोनि इटिउटो आउ इत्युटिलिटा
डेल इट जियोनि इ डेन एडुकेजियोनि पव्लिका इन इटालिया, फर्नौ ;

सिंहलदेशीय रेयेल एसियाटिक सोसाइटीय अनरेरि मेवर ;

अव दि फार्ट क्लास अव एकाडेमि मरटरियेल ; एण्ड अव दि

एकाडेमि डि एरोटे सन मिट्रोलिज्क, परिस ; करेस्पाइड भेवर अव दि

ओरियेएल्स भितजियम, भावेना ; एण्ड अव दि सोसाइटी अव कार्टस

एण्ड सायेन्सेस, जाभा ; डटोर डि भितजिका ए डि लेटर एकाडेमिया नेपोलि ;

अनरेरि मे सिडेएण्ड अव दि एकाडेमि अव काटोफर कब्ल्यस, भार्तीयिता ;

एण्ड अव लाइटनियन भ्याल डोटेइन, जेनिभा ,

अनरेरियो डेनिमेरिटो अव सारक्लो एकाडेमिको ला कोरा इटालिका, नेप्लू ;

मे सिडेएण्ड अनरेरियो अव दि इत्यालियर्स डि आफ्रिक, आल्जिरिया ;

सोसियो प्रेटोर सकोचो भिटोरियो इमानु वेल

फिलाएट्टिपिको लेटेरियो अटेंटिको भियजिकेउ वेलिनी, क्याटेनिया ;

इत्याद्युपाधिकेन प्रश्नीता ।

कविकाताया यन्वकारेष प्रकाशिता ।

मणिमाला ।

चार्धात्

रत्नविज्ञानका ग्रन्थ ।

राजश्रीशौरीन्द्रभोहन टाकुर मिउजिक डाक्तार,

कम्पग्रानिन अब दि अर्डर अब दि इंगियान एमायार,
नाइट कमाराहार अब दि अर्डर अब लियोपोल्ड, वेल्जियम ;
अब दि फाई क्लास अब दि अर्डर अब आल्बार्ट, स्काक्सनि ; एण्ड अब
दि मोट एकसलटेड अर्डर अब फांन्सस जोसेफ, अडिया ;
सिमेलियर अब दि रेल पर्टिंगिज मिले ठारी अर्डर अब क्राइट ;
एण्ड अब दि सेकेण्ड क्लास अब दि इम्प्रियेल अर्डर अब मेड्जिडि, टर्कि ;
फ्रान्स सिमेलियर अब दि अर्डर अब दि

नाइटस अब दि होलि सेभियर अब मरटरियेल, जेहसालेम,
रोडस एण्ड मालटा ; नेपालका नाइट अब दि गुखा टार अब सरस्ती ;
झामदेशका नाइट अब दि अर्डर अब वसवाला ;
चीनदेशका फाई क्लास अब दि इम्प्रियेल अर्डर अब दि पाओ सिं या “प्रेस्स टार”;
नाइट अब अनर अब दि अर्डर अब कावालरस हस्तिलालरस, स्नेन ;
क्याभालियर डि अनोर अब एरियोपेगो छियाइ हे कोरेटाइ डि टियुटि चि

नाजियोनि, लिम्नो ; फ्रान्स कमाराहार अब दि अर्डर अब
दि होयायिट क्रश अब दि हियुस्मानिटेरियान् एकाडेमि,
बेवर्ण ; लगुनका सोसाइटी अब सायेन्स लेटेरस आर्टका अनरेरि पेइन ;
सोसियो अनरेरियो अब सार्को एडुकेडिमो भिटेरिया इमानयोर्ल इन भिन्सेङ्गा ;
अब विल्लियोटेका पथुलारि सार्कोचेएट भिन्सेङ्गो र्मार्ग हि आल्फन्साइन ;
अब आसेसियेजियन गियोभानाइल सोलेन्टाना ;

अब एकाडेमिया बेटेरेरिया लाल्लारो पेपाइ डि लका ; एण्ड अब
दि आटेनियो आलेससायडो स्नान्जोनि इष्टियुटो क्राउ इयुटिलिटा
डेल इटजियोनि इडेल एडुकेजियोनि पव्लिका इन इटालिया, फर्नो ;
सिंहलदेशका रेल एसियाटिक सोसाइटिका अनरेरि सेवर ;

अब दि फाई क्लास अब एकाडेमि मरटरियेल ; एण्ड अब
दि एकाडेमि हि एरोटेसन भिट्रोलजिक, पारिस ; करेस्टिडि सेवर
अब दि ओरियेएटल भिउजियम, भायेन ; एण्ड अब दि सोसाइट अब आर्टस
एण्ड सायेन्सेस, जामा ; डेटार डि सिउजिका ए डि लेटरि एकाडेमिया नेपेजि ;
अनरेरि प्रेसिडेण्ट अब दि एकाडेमि अब क्लाउफर कलम्बस, मार्सेलिस ;

एण्ड अब बा इउलियन भ्याल्डोटेइन, जेनिभा ;
अस्ट्रिया वेनिमेरिटा अब सार्कोलो एकाडेमिको ला फोरा इटालिका, नेपलस ;
प्रेसिडेण्ट अनरेरियो अब दि हस्तिलाजियर्स डि आफ्रिक, आल्जिरिया ;
सोसियो प्रेटेटर सार्कोलो भिटेरियो इमानयोल
फिलाएटिको लेटेररियो आर्टेटिको मियुजिकेल वेजिनी, क्याटेनिया,
इत्यादि उपाधिक कर्तृक प्रयोगीत और प्रकाशित ।
कलकत्तामे ग्रन्थकारणे प्रकाशित ।

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MANI-MÁLÁ,

OR

A TREATISE ON GEMS.

BY
RAJA SOURINDRO MOHUN TAGORE, MUS. DOC.,

F. R. S. L., M. R. A. S.,

Companion of the Order of the Indian Empire;

KNIGHT COMMANDER OF THE ORDER OF LEOPOLD, BELGIUM ;

OF THE FIRST CLASS OF THE ORDER OF ALBERT, SAXONY ;

AND OF THE MOST EXALTED ORDER OF FRANCIS JOSEPH, AUSTRIA ;

CHEVALIER OF THE ROYAL PORTUGUESE MILITARY ORDER OF CHRIST ;

AND OF THE SECOND CLASS OF THE IMPERIAL ORDER OF MEDJIDIE, TURKEY ;

FRANC CHEVALIER OF THE ORDER OF THE KNIGHTS OF THE HOLY SAVIOUR

OF MONT REAL, JERUSALEM, RHODES, AND MALTA ;

KNIGHT OF THE GURKHÁ STAR OF SARASVATI, NEPAUL ;

OF THE ORDER OF BASABA-MÁLÁ, SIAM ;

AND OF THE FIRST CLASS OF THE IMPERIAL ORDER OF THE " PAOU SING,"

OR " PRECIOUS STAR," CHINA ;

KNIGHT OF HONOR OF THE ORDER OF CABALLAROS HOSPITALAROS, SPAIN ;

CAVALIERE D'ONORE OF AREOPAGO DEI DECORATI DI TUTTE LE NAZIONI, LIVORNO ;

FREE COMMANDER OF THE ORDER OF THE WHITE CROSS OF THE

[HUMANITARIAN ACADEMY, LEGHORN ;

HONORARY PATRON OF THE SOCIETY OF SCIENCE, LETTERS AND ART, LONDON ;

SOCIO ONORARIO OF CIRCOLO EDUCATIVO VITTORIO EMANUELE IN VINCENZA ;

OF BIBLIOTECA POPULARE CIRCOLANTI VINCENZO MONTI DI ALPHONSINE ;

OF ASSOCIAZIONE GIOVANILE SALERNITANA ;

OF ACCADEMIA LETTERARIA LAZZARO PAPI DI LUCCA ;

AND OF THE ATENEU ALESSANDRO MANZONI ISTITUITO AD UTILITA DELL'

ISTRUZIONI E DELL' EDUCAZIONE PUBBLICA IN ITALIA, FERMO ;

HONORARY MEMBER OF THE ROYAL ASIATIC SOCIETY, CEYLON ;

OF THE FIRST CLASS OF ACADEMIE MONT REAL ;

AND OF THE ACADEMIE D' AEROSTATION METEOROLOGIQUE, PARIS ;

CORRESPONDING MEMBER OF THE ORIENTAL MUSEUM, VIENNA ;

AND OF THE SOCIETY OF ARTS AND SCIENCES, JAVA ;

DOTTORE DE MUSICA E DI LETTERE ACCADEMIA, NAPOLI ;

HONORARY PRESIDENT OF THE ACADEMY OF CHRISTOPHER COLUMBUS,

MARSEILLES ; AND OF L' UNION VALDOTAINE, GENEVA ;

ONORARIO BENEMERITO OF CIRCOLO ACCADEMICO LA FLORA ITALICA,

NAPLES ; PRESIDENTE ONORARIO OF THE HOSPITALIERS D'AFRIQUE, ALGERIA ;

SOCIO PROTETTORE CIRCOLO VITTORIO EMANUELE FILANTROPICO LETTERARIO

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ମଣିମାଳା ।

ଅର୍ଥାତ

ରତ୍ନବିଜ୍ଞାନ ପ୍ରକ୍ରିୟା ।

ରାଜଶ୍ରୀଶ୍ଵରୀନ୍ଦ୍ରମୋହନ ଠାକୁର, ମିଡ଼ିଜିକ୍ ଡାକ୍ତାର;

କଷ୍ମୟାନିଯନ ଅବ ଦି ଅର୍ଡର ଅବ ଦି ଇଞ୍ଜିନ୍ଯାନ ଏମ୍ପାଇର୍ ;
 ନାଇଟ କମାଂଡାର ଅବ ଦି ଅର୍ଡର ଅବ ଲିରୋପୋଲ୍ଡ, ବେଲ୍ ଜିଯମ ;
 ଅବ ଦି ଫାଟ୍ କ୍ଲାସ ଅବ ଦି ଅର୍ଡର ଅବ ଆଲ୍ବାର୍ଟ, ସ୍ୟାଙ୍ଗ୍ଲିନି ; ଏଣୁ ଅବ
 ଦି ମୋଟ ଏକସଲ୍ଟେଟ ଅର୍ଡର ଅବ ଫ୍ରାଙ୍କିସ ଜୋମେକ, ଅଣ୍ଟିଆ ;
 ମିଡଲିଯର ଅବ ଦି ରୁରେଲ ପଟ୍ଟୁଗିଙ୍ଗ ମିଲେଟାରୀ ଅର୍ଡର ଅବ କ୍ରାଇଟ ;
 ଏଣୁ ଅବ ଦି ସେକେଣ୍ଡ କ୍ଲାସ ଅବ ଦି ଇଞ୍ପରିଯେଲ୍ ଅର୍ଡର ଅବ ମେଡ଼ିଜିଡି, ଟର୍କି ;
 କ୍ରାକ ମିଡଲିଯର ଅବ ଦି ଅର୍ଡର ଅବ ଦି

ନାଇଟସ ଅବ ଦି ହୋଲି ସେବିଯର ଅବ ମର୍ଟରିଯେଲ, ଜେରମାଲେମ,
 ରୋଡ଼ସ ଏଣୁ ମାଣ୍ଟା ; ନେପାଲେର ନାଇଟ୍, ଅବ ଦି ଗୁର୍ଖୀ ଟୌର ଅବ ସରସ୍ଵତୀ ;
 ଶ୍ୟାମଦେଶେର ନାଇଟ୍ ଅବ ଦି ଅର୍ଡର ଅବ ବସବମାଳା ;
 ଚୀମଦେଶେର ଫାଟ୍ କ୍ଲାସ ଅବ ଦି ଇଞ୍ପରିଯେଲ୍ ଅର୍ଡର ଅବ ଦି ପାଓ ସିଂ ବା “ପ୍ରେସନ୍ ଟୌର” ;
 ନାଇଟ ଅବ ଅନର ଅବ ଦି ଅର୍ଡର ଅବ କାବାଲରମ ଇଞ୍ପଟାଲାରମ, ସ୍ପେନ ;
 କ୍ୟାତାଲିଯର ଡି ଅନୋର ଅବ ଏରିଆପେଗୋ ଡିଡାଇ ଡେକୋରେଟାଇ ଡି ଟିଯୁଟି ଲି
 ନାଜିଯୋନି, ଲିଭରନୋ ; କ୍ରି କହ୍ନାଗାର ଅବ ଦି ଅର୍ଡର ଅବ ଦି
 ହୋର୍ଯ୍ୟାରିଟ କ୍ରଶ୍ ଅବ ଦି ହିମ୍ବ୍ୟାନିଟେରିଆନ ଏକାଡେମି, ଲେର୍ଷନ୍ ; ଲାକ୍ଷନେର ସୋସାଇଟି ଅବ
 ସାର୍କ୍‌ଲେ ଲେଟରମ ଏବଂ ଆଟେର ଅନରେରିପେଟ୍‌ରମ ; ସୋସିଆ ଅନରେରିଯୋ ଅବ
 ସାର୍କ୍‌ଲେ ଏଡୁକେଟିଭ୍ ଭିଟୋରିଆ ଇମ୍ବାଇରେଲି ଇନ ଭିଲ୍‌ଶ୍ରେଣୀ ;
 ଅବ ବିବ୍ଲିଯୋଟେକା ପଗୁଲାରି ସାର୍କ୍‌ଲୋଲିଟ୍ ଭିଲ୍‌ଶ୍ରେଣୀ ମର୍କିଟ ଡି ଆଲ୍କଲାଇନ ;
 ଅବ ଆସୋସିଆରେଜିନ୍ ଗିରେଭାନାଇଲ ସାଲାନ୍ଟାଟାନା ;
 ଅବ ଏକାଡେମିଆ ଲେଟେରେରିଆ ଲାଙ୍ଗୁରୋ ପେପାଇ ଡି ଲୁକା ; ଏଣୁ ଅବ ଦି
 ଆଟେନିଯୋ ଆଲେସ୍‌ସାଟ୍‌ପ୍ରାନ୍ତ ମାନ୍ଦ୍ରାଜାନି ଇଟିଟିସ୍‌ସ୍ଟ୍ରେଟ୍ ଅଭ ଇୟୁଟିଲିଟା
 ଡେଲ ଇଣ୍ଟ୍ ଜିଯୋନି ଇ ଡେଲ ଏଡୁକେଜିଯୋନି ପରିକା ଇନ୍ ଇଟାଲିଆ, କର୍ମୋ ;
 ସିଂହଲଦେଶେର ର଱େଲ ଏମିଯାଟିକ ସୋସାଇଟି ଅନରେରି ମେସର ;
 ଅବ ଦି ଫାଟ୍ କ୍ଲାସ ଅବ ଏକାଡେମି ମର୍ଟରିଯେଲ ; ଏଣୁ ଅବ ଦି ଏକାଡେମି ଡି ଏରୋଟେସନ
 ମିଟରୋଲଙ୍କିକ, ପାରିସ ; କରେମ୍‌ପ୍ରାଣ୍ତିକ ମେସର ଅବ ଦି
 ଓରିରେଟିଲ ମିଡ଼ିଜିଯମ, ତାରେନା ; ଏଣୁ ଅବ ଦି ସୋସାଇଟି ଅବ ଆର୍ଟେସ
 ଏକାଡେମିଆ, ନେପୋଲି ; ଅନରେରି ପ୍ରେସିଡେନ୍ଟ ଅବ ଦି ଏକାଡେମି ଅବ
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 ଅନରେରିଯୋ ବେମିମେରିଟୋ ଅବ ସାର୍କ୍‌ଲେ ଏକାଡେମିକୋ ଲା କ୍ଲେବା ଇଟାଲିକା,
 ନେପଲମ ; ପ୍ରେସିଡେନ୍ଟ ଅନବେରିଯୋ ଅବ ଦି ହିନ୍ଦ୍ବାଟାଲିଯନ୍ ଡି ଆଫ୍ରିକ,
 ଆଲ୍ଜିରିଆ ; ସୋସିଆ ପ୍ରଟେଟ୍‌ଟୋର ସାର୍କ୍‌ଲେ ଭିଟୋରିଯୋ ଇମ୍ବାଇରେଲ
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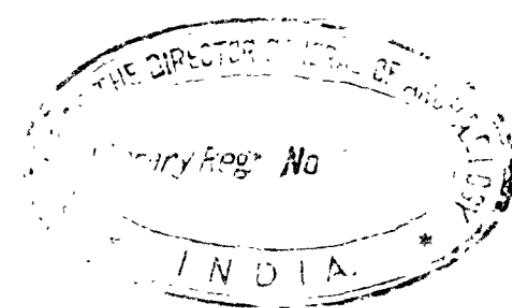
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PART II.



मणिमाला ।

तत्त्वादावुपरत्नानि ।

मूलम् ।

रुचकं पारिभद्रञ्च स्वर्णाङ्गुत्पलमेव च ।
 पालङ्कं गन्धशस्यञ्च पिण्डं ज्योतीरसं तथा ॥ १ ॥
 पीलु सीसं तथा गञ्जं गन्धवं शिखरि द्विज ।
 नीलाङ्गादिकमेतानि चोपरत्नानि सन्ति वै ॥ २ ॥
 पीतं हरितं पीड़न्तं श्वर्वणं
 काञ्चीरदेशे रुचकं भवेन्नु ।
 स्वच्छं हरिज्जीवनवत् प्रदीपं
 अत्यन्तशोभान्वितपारिभद्रं ॥ ३ ॥

पहिले उपरत्नका विवरण कहते हैं ।

तरुजमा ।

रुचक, पारिभद्र या जवर्जद, स्वर्णाङ्गि या संसेतारा, उत्पल, पालङ्क या संशोलेमानि, गन्धशस्य, पिण्ड या संसिमास्त्र, ज्योतीरस या पितोनिया । १ ।

पीलु या सङ्घेसम्, सीस या संमुशा, गञ्ज, गन्धवं या तुरसुरि, शिखरि और नीलाङ्ग वही सब यदार्थकी उपरत्नमें गणति है । २ ।

रुचक पीला, सबुज, पिङ्गल और उज्जर, यह चार-प्रकार वर्णयुक्त होती है, काञ्चीरदेशका निकट भूमि पर रुचक उत्पन्न होता है । पारिभद्र या जवर्जद या शुयापचि निर्मल जलके समान स्वच्छ, सबुजवर्णयुक्त, अतिप्रकाशमान और देखनेमें अति सुन्दर । ३ ।

TREATISE ON GEMS.

MINOR GEMS.

TRANSLATION.

1. *Ruchaka, Párvadra* (Aquamarine), *Swaránági* (Chrysoprase), *Utpala, Pálanka* (Onyx), *Gandhasashya, Pinda, Jyotírasha* (Blood-stone).

2. *Pílu* (Jade), *Sísha, Ganja* (Mocha-stone), *Gandharva* (Tourmaline), *Sikhari* (Cinnamon-stone), and *Nílángá* (Violet-ruby) are known as *Upa-ratnas* (Minor Gems).

3. A *Ruchaka* is yellow, green, red, or tawny. It is found on the borders of Kashmere. *Párvadra* (aquamarine) is remarkably spotless like clear water, green, very lustrous, and fine.

উপরত্ব ।

অভুবাদ ।

রুচক, পারিভদ্র, স্বর্ণাঙ্গি, উৎপল, পালঙ্ক, গন্ধশস্ত্র,
পিণ্ড, জ্যোতীরস । ১ ।

পীলু, সীম, গঞ্জ, গন্ধর্ব, শিখরি এবং নীলাঙ্গাদি,
ইহারা উপরত্বজাতি বলিয়া প্রসিদ্ধ । ২ ।

রুচক পীত, হরিৎ, পিঙ্গল ও শুভ, এই কয়প্রকার
বর্ণযুক্ত হইয়া থাকে, কাশ্মীরদেশের সমীপবর্তী ভূভাগে
ইহা উৎপন্ন হয়। পারিভদ্র অতিনির্মল, জলের আয়
স্বচ্ছ, হরিদৰ্ঘ, অত্যন্তদীপ্তিবিশিষ্ট এবং দেখিতে অতি
সুন্দর । ৩ ।

मूलम् ।

नीलं हरिद्रकसमानवर्णं
निर्वैषिचामौकरविन्दुयुक्तं ।
शोभाभिरामं जनचिन्तहारि
खण्डिवरस्थामवयुः सुशोभं
खच्छं हृदं भाषितमुत्पलाखं ।
कृष्णं हरिष्ठोहितशुभरेखा-
व्याप्तस्त्रं पालङ्गमभङ्गुरं तत् ॥ ५ ॥
खेताहगस्त्रं द्वतजावदातं
माहृण्यश्रून्यं खलु गन्धशस्त्रं ।
आलोहितं पाटलवर्णयुक्तं
पालाशमुक्तं सुहृदस्त्रं पिण्डं ॥ ६ ॥

तर्जमा ।

रब का विषय जाननेवाला पण्डित लोक नीला, सबुज और लाल रङ्गयुक्त विशेषमे विशुद्ध सोणेका समान प्रभावयुक्त विन्दुकरके व्याप, देखनेमे अति सुन्दर मनुष्यके मन हरण करनेवाला रबको खण्डिंया संसेतारा कहते है । ४ ।

उत्पलनामक रब नील कमलके समान श्वामवर्ण, देखनेमे अति सुन्दर, खच्छ और अति हृद । कृष्ण या सबुजवर्णयुक्त, लाल या उच्चर रेखाविशिष्ट जलदी भाङ्गनेवाला रबको पालङ्ग या संशोलेमानि कहते है । ५ ।

गन्धशस्त्र खेतापन लिये ऊये लालवर्ण, विशुद्ध लालवर्ण और लालापन लिये ऊये श्वेतवर्ण, यह कयप्रकार रङ्गदार होता है, इसमे आच्छे पालिश नहि हो सके । पिण्ड या संसिमाख रब घोड़ा लालरङ्ग, इटका समान वर्णयुक्त और सबुज, यह तिनप्रकार वर्णयुक्त और अति सक्त होता है ॥ ६ ॥

TRANSLATION.

4. The *Swarnângi* (Chrysoprase), (say the authorities), is blue, green, or red, is splendid like unalloyed gold, and beautifully freckled.

5. The *Utpala* is like the blue lotus, is beautiful, transparent, and very hard. The *Pâlanka* (Onyx) is black, green, streaked red or white, and brittle.

6. A *Gandhasashya* is red dashed with white, perfectly red, or white dashed with red. It does not admit of a good polish. The *Pinda** is reddish, pale-red or green, and is remarkably hard.

অনুবাদ।

রত্নতত্ত্বজ্ঞ পঞ্চিতেরা নীল, হরিৎ ও রক্তবর্ণ অথচ বিশুদ্ধ কাঞ্চনের ঘায় আভাযুক্ত বিন্দুসমূহে সমাকীর্ণ, দেখিতে অতি সুন্দর, মানবগণের মনোহর রত্নকে স্বর্ণাঙ্গি বলিয়া থাকেন । ৪ ।

উৎপলনামক রত্ন নীলোৎপলের ঘায় শ্যামবর্ণ, দেখিতে সুন্দর, স্বচ্ছ ও অতি কাঠিন । কৃষ্ণ বা হরিবর্ণ, লোহিত অথবা শুভরেখাবিশিষ্ট, ভঙ্গপ্রবণ রত্ন, পালক নামে অভিহিত হইয়া থাকে । ৫ ।

গন্ধশস্ত খেতের আভাযুক্ত লোহিত, বিশুদ্ধ লোহিত ও লোহিতের আভাযুক্ত খেত, এই কয় বর্ণের হইয়া থাকে । ইহাতে উভয় পালিশ হয় না । পিণ্ড* রত্ন ঈষৎ লোহিত, পাটল ও হরিৎ এই বর্ণত্ববিশিষ্ট, এবং অত্যন্ত দৃঢ় বলিয়া প্রসিদ্ধ আছে । ৬ ।

* The rich of India make pestles and mortars out of this stone, for pulverizing medicinal pills.

* ইহাতে ধনবানেরা ঔষধি মাড়িবার খল প্রস্তুত করিয়া থাকেন ।

मूलम् ।

ज्योतीरसं भेचकमस्त्रविन्दु-
व्याप्तं हृदयं सुन्दरकान्तिशुक्रं ।
धूमं सितं रुतेत्वरित् कठोर-
मखच्छमस्याभमतीव पीलु ॥ ७ ॥
सीसं स्वनामालुगधातुतुत्य-
वर्णन्वितं वाखुसमानवर्णं ।
शैवालश्रद्धप्रियतुत्यरूपं
गङ्गं शिफावन्निरचिन्हयुक्तं ॥ ८ ॥

तर्जमा ।

झण्णवर्ण, लाल छिटादार, सक्त और देखनेमे अति
सुन्दर रबको ज्योतीरस या पितोनिया कहते हैं। धूंयेके
समान रडदार, उच्चर और उच्चरापन लिये छाये सबुजबर्ण,
सक्त, अखच्छ और थोड़े प्रभायुक्त रबको पीलु या सङ्गेसम
कहते हैं ॥ ७ ॥

सीसा या चुहाके समान वर्णयुक्त रबको सीस या संमुश्शा
कहते हैं। सेवार या पेयांजके समान वर्णयुक्त और जिसको
अङ्ग छक्कके मूलके समान चिन्हयुक्त तिसको गङ्गा कहते
हैं ॥ ८ ॥

TRANSLATION.

7. A black, red-spotted, hard and beautiful gem goes by the name of *Jyotirasha* (Blood-stone.) A *Pilu** (Jade) is smoke-colored, white, or green shaded with white, and hard, non-transparent, and slightly lustrous.

8. A particular metal, or a gem colored like the mouse, is called a *Sisha*.† A gem colored like moss or onion, and freckled like the trunk of a tree, is called a *Ganja* (Mocha-stone).

অম্বৰাদ ।

কৃষ্ণবর্ণ অথচ রক্তবর্ণ-বিন্দু-বিভূষিত, কঠিন এবং দেখিতে মনোহর রত্ন জ্যোতীরস নামে অভিহিত হয়। ধূত্র, শুল্ক ও শ্বেতের আভাযুক্ত হরিদ্বর্ণবিশিষ্ট, কঠিন, অস্পষ্ট ও অল্পপ্রভাশালী রত্ন পীলু* নামে বিখ্যাত । ৭।

স্বনামপ্রসিদ্ধ ধাতু অথবা মুষিকের স্থায় বর্গ্যুক্ত রত্নকে সীস বলা যায়। শৈবাল অথবা পলাশুর স্থায় বর্গ্যুক্ত এবং যাহার সর্বাঙ্গ বৃক্ষমূলের স্থায় চিহ্নে চিহ্নিত, তাহাকে গঞ্জ বলে । ৮।

* Pestles and mortars for medical use, milk-cups and pommels of swords, etc., are sometimes made of this stone, for the use of the rich of India.

† Pommels of swords and several kinds of vessels are also made of this stone.

* ইহাতে ধনিরা উৎধি খাইবার নিমিত্ত উত্তম উত্তম খন প্রস্তুত করিয়া থাকেন এবং কেহ বা ইহাতে ছুঁটপান করিবার পাত্র (বাটি), তরবারির মুষ্টি ইত্যাদি প্রস্তুত করিয়া থাকেন।

† ইহাতেও তরবারির মুষ্টি এবং বহুবিধি পাত্রাদি প্রস্তুত হইয়া থাকে।

मूलम् ।

स्वे तं हरिम्नीलमतौवदीपं
गन्धर्वरब्दं खलु वच्चतुर्वं ।
आरक्षकायं शिखरि प्रदिष्ठं
नीलाङ्गमस्यास्त्रविभिन्नात्म ॥ ६ ॥

तद्वज्मा ।

उच्चर, सद्गुज, नीला वर्णकरके शोभित, हीराके समान
प्रभाविशिष्ट रबको गन्धर्व या तुरसुरि कहते हैं। घोडे लाल
रड्डार रबको शिखरि और घोड़ा स्त्री मायेल नीलवर्ण
रत्नको नीलाङ्ग कहते हैं ॥ ६ ॥

इति उपरत्नका व्यान ।



TRANSLATION.

9. A *Gandharva* (Tourmaline) is white, green, or blue, and bright like lightning. A reddish or pale-red gem goes by the name of *Sikhari* (Cinnamon-stone); and a deep blue gem, dashed with red, by the name of *Nilánga* (Violet-ruby.)

অস্ত্রবাদ।

শ্বেত, হরিৎ ও নীল বর্ণে বিভূষিত, বজ্জের শ্যায় অতি দীপ্তিশালী রঞ্জকে গন্ধৰ্ব বলে। ঈষৎ রক্তবর্ণ অর্থাৎ পাটলবর্ণ রঞ্জ শিখরি নামে এবং ঈষৎ রক্তের আভাযুক্ত গাঢ় নীলবর্ণ রঞ্জ নীলাঙ্গ নামে বিখ্যাত হয়। ৯।

ইতি উপরঞ্জ।



MINOR GEMS.

THE AQUAMARINE.

Its Properties.

THE Aquamarine is a variety of the Beryl; the green and blue specimens being called by the former designation; the yellow ones, by the latter. The former again has three sub-divisions: (1) Aquamarine,—pure, light, sky-blue; (2) Siberian Aquamarine,—light greenish-blue, bright lustre and faintly colored; (3) Aquamarine Chrysolite,—greenish-yellow, sometimes yellowish-green, with bright lustre. A pale-greenish variety, called the Oriental Aquamarine, is distinguished from the ordinary kind by its superior brilliancy, hardness, and specific gravity.

Where Found.

THIS stone was formerly obtained from the frontiers of China; but now it comes mostly from Brazil, ready cut, as also from certain places in Siberia, in the Ural and Altai mountains.

Engravings, &c.

THE Aquamarine has found favor with the English on account of its virtue of retaining its brilliance

in artificial light. It is now used in a variety of ornaments. An Aquamarine, having the figure of Hercules engraved on it, was in the possession of Emperor Commodus. One, representing Neptune, drawn by sea-horses, was found in the treasures of Odeschalchi. Pliny mentioned Beryl as "the gem green as the sea," and hence, perhaps, its other name "Aquamarine." Beads of Aquamarine have been discovered in the Egyptian mummy-pits. More than 2,000 years ago, this stone was used by the Greeks for Intaglios. In the National Library of Paris is to be seen an Aquamarine upon which is engraved the head of Julia, the daughter of Titus. The tiara of Pope Julius II contained an Aquamarine $2\frac{1}{6}$ inches in length and $2\frac{2}{3}$ in thickness.

THE CHRYSOPRASE.

Its Properties.

THE Chrysoprase is a variety of the Quartz and is composed of Silica 96·16, Oxide of Nickel 1·00, and lime 0·83. It loses its color by the action of heat and light, and also of time. The solution of Nitrate of Nickel is said to have the power of restoring its original color. It has a flat conchoidal fracture.

Where Found.

THE Chrysoprase is found in Silesia, near Kose-mutz, Glasendorf, and Baumgarten, near Frankenstein. It is also reported to have been discovered in St. Lawrence, United States.

Cutting and Engraving.

THIS stone is generally cut, *en cabochon*, at the bottom, and with small facets round the edge of the upper side. The lapidaries of Warmbrun are the principal cutters and polishers. Fine specimens of Cameos and Intaglios of the early Greek period are still to be found.

Its Price and Uses.

THOUGH the Chrysoprase is not so much liked now as in former days, it fetches a better value than any other Chalcedonic variety of the Quartz. Good specimens have been known to realize from £5 to £20. The name Chrysoprase is derived from two Greek words, meaning "golden leek," owing to its color. It was used by the Greeks and Romans for rings. Pliny mentions it as a gem well known to the ancients, and that they were made vessels of, and that they were obtained from India in large quantities. It is now chiefly used for signet-rings, buckles, &c. In the Continent of Europe, it is sometimes made into snuff-boxes, stick-tops, and

even brooches and pins. The Mosaic walls of St. Wenzel's Chapel at Prague, (built in the 14th century,) contain good specimens of Chrysoprase. Frederic the Great used this stone profusely in adorning Sans Souci. In the Potsdam Palace are two tables made of this gem, 3 feet long, 2 broad, and 2 inches in thickness.

THEONYX.

Its Properties.

THE Onyx is a Chalcedonic variety of the Quartz, and is distinguished from the Agate by the position of the stripes or layers. It is generally of a blackish or brownish color with white stripes, and sometimes with a greenish layer.

Where Found.

THE Oriental Onyx, which is better than the ordinary one, is obtained from India, Egypt, Arabia, Armenia and Babylon. The other kind is found in Saxony, the Isle of Skye, and in several parts of Russia and Ireland.

Cutting, Staining and Engraving.

THE cutting, slitting, drilling and staining of Onyxes, are conducted, on a large scale, at

Oberstein and Idar. The mills being driven by the water-power of the River Aar, and labor being very cheap, the operation is performed at a very small cost. The Onyx can very easily be stained to any artificial color. If it is intended to color it black, the stone should be first boiled in honey, oil or sugared water, and then in a solution of Sulphuric Acid, which carbonizes the oil or sugar which the stone has taken into itself. If red, Protosulphate of Iron is added to it. If deep blue, yellow Prussiate of Potash is added to this again. Sardonyx is a variety of the Onyx and is formed out of the Sard and Onyx. It is of a reddish brown color and consists of alternate layers of Chalcedony and Carnelian. The nicolo or onicolo, which has a deep brown ground overlaid by a layer of bluish-white, is also a variety of the Onyx. The Onyx has been used for Cameos from the earliest times. One of the ancient specimens is the Mantuan vase, on which are represented Ceres and Triptolemus in quest of Proserpine. A Cameo representing Octavius Augustus, is to be found in the Vatican Library, Rome. Amongst the many specimens seen in the Museo Nationale, Naples, may be mentioned, one representing the apotheosis of Augustus, and another having the head of Medusa on the obverse, and the apotheosis of Ptolemy on the reverse. In the National Library of Paris are to be seen one, having upon it Tiberius with an ox; another, Marcus Aurelius and Faustina; a third, Agrippina,

with her two children ; and a fourth, Jove armed with the lightning. A bust of Faustina, cut on a Sardonyx, belonging to the Marquis Dree, was sold for 7,171 francs. The art had, for a long time, degenerated, but seems to have revived, as the beautiful specimens produced at Paris and Rome unquestionably prove.

The Onyx as known to the Ancients.

THE Onyx is often spoken of in the Greek and old Hebrew works. The name comes from a Greek word which means "a nail," the stone being supposed to resemble the color of the human finger-nail. The Greeks attach to it the following mythological story :—"Cupid, with the sharp point of his arrow, cut the nails of the sleeping Venus, which fell into the Indus ; but as they were of heavenly origin they sank and became metamorphosed into Onyx." The Onyx was, according to the authorized version of the Bible, the eleventh stone on the breast-plate of Aaron. The valuable ring, thrown into the Sea by Polycrates, the tyrant of Samos, is supposed to have been a Sardonyx.

Its Price and Uses.

THE Onyx and Sardonyx are extensively used for jewelry purposes, particularly for signet-rings. They are also used for being made into cups, vases, knife and sword-handles, and in beads for necklaces

and rosaries. "Mithridates, King of Pontus, had," according to Appianus, "2,000 cups of this gem." The Basilica of St. Peter, Rome, has 6 small pillars made of Onyx. In the Temple of the Three Magi, Cologne, is one pillar, which is broader than the palm of the hand. The Oriental Onyx fetches far higher value than the German one. But the latter can, by staining, be so perfectly made to imitate the former, that it can very easily pass off for it, even with the most experienced. The German beads sell from 6*d* to 6*s*, according to size and quality. Large stones of good color have been known to fetch so much as £200 each. A necklace of well selected stones may be sold for 100 to 500 guineas.

Marvellous and Medicinal Properties.

IN the ancient times, the Onyx was supposed to cause strife and melancholy and to be a remedy for epilepsy.

THE BLOOD-STONE.

Its Properties.

THE Blood-stone or Heliotrope is a Jasper variety of Quartz, and is possessed of a dark-green color, and has minute blood-red specks spread over it. It is opaque and its cleavage

is imperfect; its fracture, sub-conchoidal and uneven; its hardness, 4.5. It is infusible and changes its color, if melted with borax and subjected to intense heat.

Where Found.

THE Blood-stone is found in large quantities in India, Bokhara, Siberia and Tartary, and also in the Isle of Rum, (in the Hebrides). It is also found in Bohemia, France, Spain and parts of Germany.

Engravings and its Uses.

It is said that the art of engraving was first tried on the Blood-stone. The largest numbers of the old Babylonish and Egyptian Intaglios are on the Blood-stone. The Blood-stone is now used for the same purposes as the Agate and Onyx.

The Blood-stone as known to the Ancients.

THE word Heliotrope is derived from two Greek words, signifying the "sun" and "a turning"—from a notion that when steeped into water, it had the power of changing the image of the sun into blood-red. Pliny says, that the sun and the solar eclipses could be viewed in it, as in a mirror. According to a tradition, the Blood-stone had its origin in a dark-green Jasper, over which fell the blood of Christ (at the Crucifixion), and which

happened to lie at the foot of the Cross. The red specks in this stone were, in the Middle Ages, supposed to represent the blood of Christ. The Blood-stone was thought to strengthen the stomach, if hung about the neck.

T H E J A D E.

Its Properties.

THE Jade is a very hard and tough stone. Its color varies from a creamy white to a dark green. Its hardness is 6 to 7 in the scale; its specific gravity, from 2·9 to 3·1. It fuses before the blow-pipe at the thinnest edges only, with great difficulty. It is composed of a variety of things, *viz.*, silica, magnesia, lime, alumina, peroxide of iron and of manganese, oxide of chrome, water and potash.

Where Found.

THE Jade, also called the Nephrite, is found in Egypt, Corsica, North America, New Zealand and China.

Its Price and Uses.

IN India, China and Turkey, the Jade is carved into dagger and sword-handles, ornamental vases, cups, &c., and generally studded with precious

stones. The color best liked is the pale, greenish-grey, good specimens of which often fetch a high price. Japan sends out to Europe a large quantity of ornamental things made of this stone and the New Zealanders carve it into spear and axe-heads. The soft Jade, which is a kind of stearite or soap-stone is sometimes sold for the real Jade, but even the uninitiated can make out the difference by its inferior hardness.

Medicinal Properties.

THE word Nephrite (another name for the Jade) is derived from a Greek word, which means a kidney, from the supposition that the stone had the virtue of healing all diseases of that organ.

THE MOCHA-STONE.

THE Mocha-stone, otherwise called the Mocha-stone, is a variety of Quartz containing "infiltrated dendritic oxides of manganese and iron, which give it the appearance of containing vegetable remains."

It is so called on account of its being found in Mocha, in Arabia. Some people say that the name is only a corruption of moschas, or moss-stone.

THE TOURMALINE.

Its Properties.

THE Tourmaline belongs to the hexagonal system of crystallization. Its cleavage is imperfect ; fracture, conchoidal ; hardness, 7 to 7.5 ; and its specific gravity, from 2.9 to 3.3. Its lustre is vitreous. It is found to be of all shades of transparency and opacity. It possesses double refraction and becomes electric by friction. It has also the power of polarizing light so perfectly that, cut into slices, it is used in the polariscope to examine the optical properties of other minerals. Its peculiarity consists in the fact of its extremities frequently ending in a different manner ; so that when heated or rubbed, each extremity acquires a different degree of electricity. If broken under that operation, the bits present opposite poles, like artificial magnets. The color of the Tourmaline is of all shades of grey, yellow, green, brown, black, red and pink, (when it is termed Rubelite) ; and blue, (when it is called Indicolite).

Where Found.

THE Siberian Tourmaline (commercially known as the Brazilian Ruby, for which stone it is sometimes sold by mistake) is of a carmine, hyacinth, purple, rose-red, and sometimes bordering on the

violet-blue, and is obtained at Ceylon, Ava, Siberia, the Ural Mountains, Saxony, the Isle of Elba and the United States of America. The specimens found in Peru is of a beautiful red, very much like that of the Ruby. The green and blue ones are found in Brazil, and go by the name of Brazilian Emeralds and Brazilian Sapphires respectively. The black ones are found in Bavaria, the United States, Greenland, and in parts of England. The yellowish green specimens (also called the Ceylon Chrysolite), are obtained at Ceylon and Brazil. The white ones, a rare variety, are found in the Island of Elba and in the Dolomite mountains. The brown Tourmaline comes from Ceylon and Switzerland.

Mode of Cutting.

THIS stone is cut upon a leaden or zinc wheel, with emery and polished with tripoli. The transparent ones are usually trap-cut; the opaque ones are faceted both above and below the girdle.

Its Price and Uses.

THE Tourmaline is more generally used for optical than for jewelry purposes. A perfect stone, weighing 5 carats, would fairly fetch £20. The name of the stone is thought to be of Cingalese origin. This stone is, in Saxony, called by the

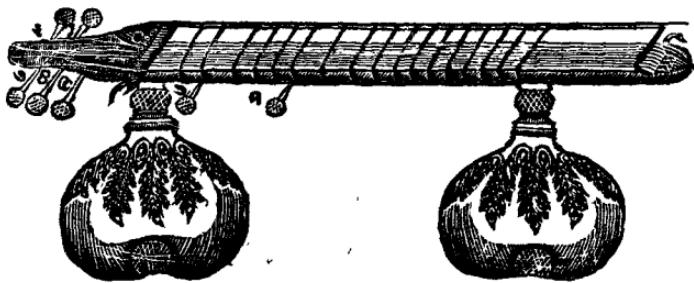
name of "Schorl," from a village where it is found in large quantities. It was first brought to Europe from Ceylon by the Dutch. The earliest record on this stone is to be found in a book published in Leipzig in 1707, called "Curious Speculations of Sleepless Nights." Formerly, the German Jews were the only persons who could be found to purchase the stone. The Tourmaline is now sold under a variety of names, owing to the advantage it has of possessing a diversity of colors. But it can be distinguished from other stones by its acquiring magnetic properties when subjected to heat.

THE CINNAMON-STONE.

THIS stone has been spoken of under the heading of "Garnet;" (page 473).

THE VIOLET-RUBY.

(See page 231.)



पौराणिकमतानुभवतरलोत्पत्तिविवरणम् ।

सुत उवाच ।

मूर्खम् ।

वन्नम् परीक्षां रक्षानां बलो नामासुरोऽभवत् ।

इन्द्राद्या निर्जितास्तेन निर्जेतुं तैर्न शक्यते ॥ १० ॥

वरव्याजेन पशुतां याचितः स सुरैर्मस्ते ।

बलो ददौ स्वपशुतामतिसत्त्वो मस्ते हतः ॥ ११ ॥

पशुवत् स विश्रेत् सम्भे स्वावाक्याशनियन्त्रितः ।

बलो लोकोपकाराय देवानां हितकाम्यया ॥ १२ ॥

**पौराणिकीमतके अनुसार रत्नोकी
उत्पत्ति कहते हैं ।**

सुतजी बोले ।

तर्जनमा ।

रत्नोकी परीक्षा मै कहते हैं। पूर्वी बल नाम करके एक असुर भया। उक्ते इन्द्र आदि देवोंका जित लिया, लेकिन वह ऐसा था, की इन्द्र आदि नहि जित सके ॥ १० ॥

तब देवता सब कोइ छल करके बलासुरके निकट वही वर प्रार्थना किये, की तुम हमारे चबके यज्ञमे पशु हो, बलासुर देवता सबको सो वर देको देवतोकी यज्ञमे मारा गया ॥ ११ ॥

सो बलासुर अपने बाक्यसे वह होकर लोकके और देवता सबके हितका वरे पशु होकर सामाजे प्रवेश किया ॥ १२ ॥

The Genesis of Gems according to Puráñas.

TRANSLATION.

Súta saith.

10. I am going to describe the way of testing gems. There was an *asura*,* in days of yore, named *Vala*. He is said to have routed Indra and the other gods, and to have proved invincible by them.

11. The wily gods begged of their antagonist the boon that he metamorphosed himself into their sacrificial beast. The puissant *asura* granted their prayer, and thus met his end.

12. Having been entangled in his own promise, he became a beast and entered into a pillar, purely actuated by motives of benevolence to the gods.

ପୌରାଣିକମତେ ରତ୍ନୋଂପଭିବରଣ ।

ଅହୁବାଦ ।

ସ୍ଵତ ବଲିଯାଛିଲେନ ।

ଆମି ରତ୍ନ ସମୁଦ୍ରୀର ପରିକ୍ଷା ବଲିତେଛି । ପୁରାକାଳେ
ବଲ ନାମେ ଏକ ଅସ୍ତ୍ର ଛିଲ, ଇନ୍ଦ୍ରାଦି ଦେବଗଣ ତାହାର ନିକଟ
ପରାଭୂତ ହନ, କିନ୍ତୁ ତାହାରା ତାହାକେ ପରାଜୟ କରିତେ
ପାରେନ ନାହିଁ । ୧୦ ।

ଦେବତାରା ଛଲ କରିଯା ବଲାହରେର ନିକଟ ଏହି ବର ପ୍ରାର୍ଥନା
କରେନ ଯେ, ତୁମ ଆମାଦିଗେର ଯଜ୍ଞେ ପଣ୍ଡ ହୁଏ, ଅତି ପ୍ରବଲ-
ପ୍ରତାପ ବଲାହର ଦେବତାଗଣକେ ସେଇ ବରଇ ଦିଯା ଯଜ୍ଞେ ବିନଷ୍ଟ
ହୁଁ । ୧୧ ।

ସେଇ ବଲାହର ଆପନାର ବାକ୍ୟରୂପ ଅଶନିତେ ନିୟନ୍ତ୍ରିତ
ହଇଯା ଲୋକେର ଓ ଦେବତାଦିଗେର ହିତେର ନିମିତ୍ତ ପଣ୍ଡ ହଇଯା
ସ୍ତନ୍ତ୍ରମଧ୍ୟେ ପ୍ରବେଶ କରେ । ୧୨ ।

* Compounded of *a* (not—non) and *sura* (god). It signifies an adversary of the gods. Divested of figure, and read in the light of Sanskrit Philology, the epithet would mean an aboriginal person, as distinguished from an Aryan.



मूलम् ।

तस्य सत्त्वविशुद्धस्य सुविशुद्धेन कर्मणा ।
 कायस्यावयवाः सर्वे रत्नवीजत्वमाययः ॥ १५ ॥
 देवानामय यक्षाणां सिद्धानां पवनाश्चिनां ।
 रत्नवीजमयं प्राङ्गः सुमहानभवत्तदा ॥ १६ ॥
 तेषाच्च पततां वेगादिमानेन विहायसा ।
 यद्यत् पपात रत्नानां वीजं क्वचन किञ्चन ॥ १७ ॥
 महोदधौ सरिति वा पर्वते काननेऽपि वा ।
 तत्तदाकरतां यातं स्थानमाधेयगौरवात् ॥ १८ ॥
 तेषु रक्षोविषव्यालव्याधिप्रायघवहानि च ।
 प्रादुर्भवन्ति रत्नानि तथैव विगुणानि च ॥ १९ ॥

तर्जमा ।

सो पवित्रमनका सब अङ्गः अपने उत्तम कर्मके फलसे
 रत्नोका वीजस्तरूप भयी, अर्थात् उसको अङ्गः प्रत्यञ्जन्से सब
 रत्न उत्पन्न भयी । १३ ।

पण्डित लोक कहते हैं, की वही महालाहौ देवता,
 यक्ष, सिद्ध लोक और सांप सकलका भौम्य रत्नोका वीजका
 रूप भया । १४ ।

आकाश पथसे अति द्रुत पतित सो असुरका सो सब
 अङ्गका जो जो अंश महासमुद्र, नदी, पर्वत और काननके
 जो कोइ स्थानमे पड़े, सो सब स्थान रत्नोका उत्पन्निका
 स्थान भये । २५ । १६ ।

तिस सब स्थानमे जो सब रत्न भये, सो सबमे कोइ
 राक्षस, विष, सांप, व्याधि और पापका नाश करनेवाला
 भये और कौइ दुःख देनेवाले भये । १७ ।



TRANSLATION.

13. By virtue of his merit, all the members of the body of this miracle of virtue became the germs of gems.

14. It is believed by the authorities that he was the source of all the gems that embellish gods, *jakshas*, *siddhas* and *pannagas*.*

15—16. Whirled through the air, wherever the parts of his body fell, in oceans, rivers, mountains and forests, the places were converted into mines of precious stones.

17. Some of these are destructive to demons and snakes, are antidotes to poison and disease, cleanse men from sin, and are pure. The rest are evil and defective.

অমুবাদ।

সেই বিশুদ্ধচেতার সমুদায় অবয়ব স্বীয় বিশুদ্ধকর্মফলে
রত্নবীজস্তু প্রাপ্ত হয়, অর্থাৎ তাহার অঙ্গ প্রত্যন্দেই সমুদায়
রত্ন উৎপন্ন হয়। ১৩।

পণ্ডিতেরা কহেন, এই মহাআই দেবতা, যক্ষ, সিদ্ধ
ও পন্থগ সকলের ভোগ্য রত্ন সমুদায়ের বীজস্বরূপ। ১৪।

আকাশপথে অতি দ্রুতবেগে পতিত তাহার সেই
সকল অবয়বের যে যে অংশ মহাসমুদ্র, নদী, পর্বত ও
কাননের যে কোন স্থানে পতিত হয়, তাহার সেই অঙ্গ
মাহাত্ম্যে সেই সমুদায় স্থান রত্নের আকরে পরিণত
হয়। ১৫। ১৬।

সেই সকল আকরে রাক্ষস, বিষ, সর্প, ব্যাধি ও পাপের
বিনাশক বিশুদ্ধ এবং অমঙ্গলজনক সদোষ রত্নসমূহও
প্রাচুর্য হয়। ১৭।

* C extra-lases of human and ultra-human beings.

मूलम् ।

तस्यास्थिलेशो निपपात वेषु
भुवः प्रदेशेषु कथच्चिदेव ।
वज्ञाणि वज्ञायुधनिर्जिगीषो-
र्भवन्ति नानाकृतिमन्ति तेषु ॥ १८ ॥
दिवाकरस्य स्थानहिन्द्रो
महासुरस्योन्नमरबीजं ।
अस्त्रगृहीत्वा चकितं प्रतस्ये
निस्त्रिंशनीलेन नभस्तलेन ॥ १९ ॥
जेत्ता सुराणां समरेषु जस्तं
वीर्यावलेपोद्बृतमानयेन ।
लङ्घाधिपेनार्द्धपथं समेत्य
खर्भानुनेव प्रसभं निरुद्धः ॥ २० ॥

तर्जमा ।

सो इन्द्रका जितनेबाला महासुरका शरीरका हाड़
ष्टथिवीके जो जो जगहपर पड़े, सो सब स्थानमें नाना
आकृतिविशिष्ट हीरा उत्पन्न भये ॥ १८ ॥

सूर्यप्रदेव उत्तम रथोका वौजस्तरूप सो महिमाशाली
महासुरका रधिर लय करके शाणित तलबारके समान विशुद्ध
नीलवर्ण आकाशपथमें चकित होकर जाता है ॥ १९ ॥

उस समयमें देवतागणको जितनेबाला वडा पराक्रमी
लङ्घाके अधिपति रावण आयकरके बीच पथमें सूर्यको
राजके माफिक रोक देते भया ॥ २० ॥

TRANSLATION.

18. Wherever the bones of this conqueror of Indra fell, they were changed into diamonds of various shapes.

19—20. The glorious Sun* was watchfully journeying through the firmament, so deliciously blue like the sword, with the blood of this mighty *asura* (which contained the germs of precious stones), when that vanquisher of the gods, the ruler of Lanká,† elated by power, obstructed the god's course, while half-way, like Ráhu.‡

অনুবাদ।

সেই ইন্দ্রনিজেতা মহাশূরের অস্থিখণ্ড পৃথিবীর যে যে স্থানে পতিত হইয়াছিল, সেই সেই স্থানেই নানা আকৃতি-বিশিষ্ট বজ্র উৎপন্ন হয় । ১৮ ।

সূর্যদেব উভয় রাত্রের বীজস্বরূপ সেই মহামহিম মহাশূরের শোণিত গ্রহণপূর্বক করবালের শ্যায় বিশুদ্ধ নীলবর্ণ আকাশপথে সচকিতভাবে গমন করিতেছিলেন । ১৯ ।

সেই সময়ে দেবতাগণের জেতা বলবীর্যোদ্ধৃত লঙ্ঘাধিপতি রাবণ অর্দ্ধপথে সূর্যদেবকে রাহুর শ্যায় অবরোধ করিল । ২০ ।

* In Hindu Mythology, the Sun is conceived as a god.

† Rávana. Ceylon.

‡ Ráhu is the enemy of the Sun. The eclipse is considered by the Hindus as effected by Ráhu, who devours the Sun.

मूलम् ।

तत् सिंहलीचारनितम्बविम्ब-
विक्षोभितागाधमङ्गदायां ।
पूर्णग्रुमावद्वितटद्वयायां
सुमोचं सूर्यः सरिदुन्नमायां ॥ २१ ॥

ततः प्रभृति सा गङ्गागुल्यपुण्यफलोदया ।
नाम्ना रावणगद्वेति एथिवां समुपागता ॥ २२ ॥
ततः प्रभृत्येव च शब्दरीषु
कूलानि रद्भैर्निचितानि तस्याः ।
सुवर्णनाराचश्तैरिवान्त-
र्वहिःप्रदीप्तैर्निश्चितैश्च भान्ति ॥ २३ ॥

तर्जमा ।

सूर्यदेव रावणसे अवरोध होकरके सिंहल देशका
रमणीगणका वडे नितम्बकरके द्वोभित, वडे ङ्गदुक, सुपा-
रिका दृक्षसे सुशोभित केनारायुक्त अतिरमणीय मज्जा-
नदीमे सो दधिरकों निक्षेप किया । २१ ।

तवसे वह नदी गङ्गाके समान पुण्यफलप्रदा होकरके
रावणगङ्गा बोली जाती है । २२ ।

तवसे वह नदीके तौर सुवर्णके बनाये धनुकके समान
भितर वाहेर प्रकाशमान रद्भसमूहकरके सब राज्ञि शोभा
पाते है । २३ ।

TRANSLATION.

21. Being thus obstructed by Rávana, into a beautiful, large and deep stream, whose waters were swayed by the well-rounded buttocks of the fair ones of Ceylon, and whose banks were lined with goodly betel-nut trees, the Sun let fall the blood which he had been carrying.

22. Since that time the river has become sacred like the Ganges, and has been called the Rávana Gangá.

23. Since then the banks of the river have been shining at night like a well-polished golden bow, thickly studded with gems of various and rare hues.

ଅଞ୍ଚଳ ।

ସୂର୍ଯ୍ୟଦେବ ରାବଣକର୍ତ୍ତକ ଅବରଙ୍ଗ୍ନ ହେଇଯା ସିଂହଲଦେଶୀୟ ରମଣୀଗଣେର ନିବିଡ଼ନିତସ୍ଵବିକ୍ଷୋଭିତ, ଅଗାଧ-ମହାତ୍ମାତ୍ମାଶାଲିନୀ ଓ ଗୁବାକର୍ମପରିଶୋଭିତ-ତଟସ୍ଵରବିଶିଷ୍ଟ ଅତିରମଣୀୟ ମହା-ନଦୀତେ ଦେଇ ଗୃହୀତ ଶୋଣିତ ନିକ୍ଷେପ କରିଲେନ । ୨୧ ।

ତଦବଧି ଦେଇ ନଦୀ ଗନ୍ଧାର ଶାୟ ପୁଣ୍ୟଫଳପ୍ରଦା ହେଇଯା ପୃଥିବୀତେ ରାବଣଗନ୍ଧା ନାମେ ବିଖ୍ୟାତ ହେଲ । ୨୨ ।

ତଦବଧି ଦେଇ ନଦୀର କୁଳ ହୁମାର୍ଜିତ ସ୍ଵରଗ-ନିର୍ମିତ ଧନୁର ଶାୟ ଅନ୍ତର୍ବହିଃପ୍ରଦୀପ ରତ୍ନସମୁହେ ଖଚିତ ହେଇଯା ପ୍ରତି ରଜନୀତେ ଦୀପି ପାଇତେ ଲାଗିଲ । ୨୩ ।

भूखम् ।

तस्यास्तेषु ज्वलचाररागा
भवन्ति तेषु सुषुटपद्मरागाः ।
सौगन्धिकोत्थाः कुरुविन्दजाम्ब
महागुणाः स्फाटिकसंप्रसूताः ॥ २४ ॥
कल्यानकालचुभिताम्बुराशि-
निङ्गादिकसाद्दितिजस्य नादात् ।
वैदर्यसुतपद्मभनेकवर्णं
शोभाभिरामद्युतिवर्णबीजं ॥ २५ ॥
तस्यैव दानवपतेर्निनदानुरूप-
प्राणटप्योदरवद्दर्शितचाररूपाः ।
वदूर्ध्यरब्लमणयो विविधावभासा-
स्तस्मात् सुलिङ्गनिवहा दूष सम्भूवः ॥ २६ ॥

तर्जमा ।

सो रावणगङ्गाके तटमे उज्ज्वल, उत्तम सालरड, सौग-
न्धिकजात, कुरुविन्दसे उत्पद्म और स्फाटिक मणिसे पयदा-
ज्ये महागुणवान् पद्मराग उत्पद्म भया ॥ २४ ॥

बलासुरका प्रलयकालमे जिस प्रकार करके महासमुद्रका
अतिगंभीर शब्द होते है, उसप्रकार धनिये उत्तम-किरण-
विशिष्ट अतिशोभायुक्त उत्तम रड हेनेवाला अनेक प्रकार
वर्णयुक्त लशुनिया होती भयी ॥ २५ ॥

सो दानवपतिके धनिये समान वर्षकालकी लेघकी
जो धनि है, तिससेभी मनोहर अम्लिकणाके समान प्रभा-
सम्पद्म लशुनिया उत्पद्म होती है ॥ २६ ॥

TRANSLATION.

24. The shores of the *Rávana Gangá* produce *Saugandhika*, *Kuruvinda*, and crystal-begotten sparkling, beautifully red and highly valuable rubies.

25. At the time of the destruction of *Valásur*, exquisitely splendid, and many tinted beautiful Cat's-eyes were produced to sounds loud and sublime as the swell and heaving of the ocean.

26. Beautiful Cat's-eyes of many colors, and darting fiery scintillations, were produced in the rainy season, when the deep and awful growl of the heavens seems like the cries of the king of *dánavas*.

ଅଭ୍ୟବାଦ ।

ଦେଇ ରାବଣଗନ୍ଧାର ତଟେ ସୁମନୋହର ରକ୍ତବର୍ଣ୍ଣ, ଉଚ୍ଛ୍ଵଳ,
ସୌଗନ୍ଧିକଜାତ, କୁରୁବିନ୍ଦସଙ୍ଗୃତ ଓ ଶ୍ଫଟିକପ୍ରସୂତ ମହାଶୁଣ-
ଶାଲୀ ପଦ୍ମରାଗ ଉତ୍ତପ୍ନ ହୟ । २४ ।

ବଲାହରେର ପ୍ରଲୟକାଲୀନ ଉଚ୍ଛ୍ଵଲିତ ମହାସମୁଦ୍ରେ ଧନିର
ନ୍ୟାୟ ଅତି ଗଭୀର ନିନାଦେ ରମଣୀୟ ଦ୍ୱ୍ୟତି ଓ ବର୍ଣ୍ଣର ଆକର
ସ୍ଵରୂପ ଅତି ଶୋଭାବିତ ନାନାବର୍ଣେର ବୈଦୂର୍ଯ୍ୟ ଉତ୍ତପ୍ନ ହୟ । २୫ ।

ଦେଇ ଦାନବପତିର ଧନିର ଅନୁରୂପ ଧନିବିଶିଷ୍ଟ ପ୍ରାହୃତ-
କାଲୀନ ମେଘେର ଧନିତେ ମନୋହର ରକ୍ଷାଲୀ ଓ ଅଭିକଣାର
ନ୍ୟାୟ ପ୍ରଭାସମ୍ପଦ ନାନାବର୍ଣେର ବୈଦୂର୍ଯ୍ୟ ଉତ୍ତପ୍ନ ହୟ । २୬ ।

मूलम् ।

नक्षत्रमालेव दिवो विशीर्ण
 दन्तावली तस्य महासुरस्य ।
 विचित्रवर्णं पुष्टि विशुद्धवर्णं
 पथः सु पथ्युः पथसां पपात ॥ २७ ॥
 सम्पूर्णचन्द्रांशुकलापकान्ते-
 मणिप्रवेकस्य महागुणस्य ।
 तक्षुक्तिमस्तु, स्थितमाप वीज-
 मासन् पुराथन्यभवानि वानि ॥ २८ ॥
 यस्मिन् प्रदेशेऽन्युनिधौ पपात
 सुचारसुकामणिरत्नवीजं ।
 तस्मिन् पयस्तोयधरावकीर्णं
 शुक्तौ स्थितं मौक्तिकतामवाप ॥ २९ ॥

तरुजमा ।

आकाशसे गिरते नक्षत्रके मालाके समान अति रमणीय
 सो दानवपतिके विशुद्धवर्ण दन्तसमूह समुद्रके निर्मल
 जलमे गिरते भये । २७ ।

पूर्णमासीके चन्द्रमाकी किरणके समान अतिसुन्दर महा-
 गुणशाली मणिका वीजस्त्रूप सो दन्तमाला समुद्रके जलमे
 पतित होकरके शुक्ति और शङ्ख आदि और और वसुमे
 प्रवेश किये । २८ ।

मनोहर मौतिका वीजस्त्रूप सो दन्तमाला समुद्रका जो
 स्थानमे गिरे, उसस्थानका जल सदा मेघकरके आच्छादित
 रहते हैं और वही वीज शुक्तिकामे पड़े तो मौति होते
 भये । २९ ।

TRANSLATION.

27. The rows of the *asura's* teeth—so white—fell into the translucent waters of the father of streams, like a star-inwrought chain flung from the bosom of the blue deep.

28. The teeth, beautiful in their splendour like the full moon, the germs of all precious stones, entered into oysters, conch-shells, &c.

29. Wherever they fell, the waters were ceaselessly hidden by clouds. The germs entering into oysters shot up into pearls.

ଅହୁବାଦ ।

ଆକାଶ ହିତେ ଶ୍ଵଲିତ ନକ୍ଷତ୍ରମାଳାର ନ୍ୟାୟ ଅତି ରମଣୀୟ ମେହି ମହାସୁରେର ବିଶୁଦ୍ଧବର୍ଣ୍ଣ ଦ୍ୱାରା ବଲୀ ସରିଥିପତିର ନିର୍ମଳ ମଲିଲେ ପତିତ ହଇଲ । ୨୭ ।

ପୂର୍ଣ୍ଣଚନ୍ଦ୍ରର କିରଣମୁହଁର ନ୍ୟାୟ ଅତି କମନୀୟ, ମହାଗୁଣ-
ମୂଳ ମଣିଶ୍ରେଷ୍ଠର ବୀଜସ୍ଵରୂପ ମେହି ଦ୍ୱାରା ବଲୀ ଜଳେ ପତିତ
ହଇଯା ଶୁଭ୍ର ଓ ଶାନ୍ତି ଅନ୍ୟାନ୍ୟ ପଦାର୍ଥର ମଧ୍ୟେ ପ୍ରବେଶ
କରିଲ । ୨୮ ।

ଅତି ଘନୋହର ମୁକ୍ତାମଣିର ମେହି ବୀଜ ଜଳନିଧିର ଯେ
ପ୍ରଦେଶେ ପତିତ ହୁଏ, ତଥାକାର ଜଳରାଶି ସର୍ବଦାଇ ମେଘାଛନ୍ମ
ଥାକେ, ମେହି ବୀଜ ଶୁଭ୍ରମଧ୍ୟଗତ ହଇଯା ମୁକ୍ତାରପେ ପରିଣତ
ହୁଏ । ୨୯ ।

मूलम् ।

आदाय शेषस्थान्त्रं वलस्य कङ्कणादिषु ।

चिच्चेप तच आयने विद्वामाः सुमहागुणाः ॥ ३० ॥

दानवाधिपतेः पित्तमादाय भुजगाधिपः ।

हिधा कुर्वन्निव व्योम सत्वरं वासुकिर्वयौ ॥ ३१ ॥

स तदा स्त्रिरोरन्नप्रभादीपे नभोऽन्नुधौ ।

राजतः सुमहानेकः खण्डसेतुर्निवावभौ ॥ ३२ ॥

ततः पक्षनिपातेन संहरन्निव रोदसौ ।

गद्यान् पक्षगेन्द्रस्य प्रहर्तुसुपचक्रमे ॥ ३३ ॥

तद्यजमा ।

वासुकि सो वलासुरका नाढ़ी लबकरके कङ्कणादि
देशमे निच्छेप किया, तिससे तेह सब देशमे सब गुणकरके
युक्त मुंगा होते भये । ३० ।

वासुकि वलासुरका पित्तको लयकरके आकाशसुदूरको
दोभागके समान ऐसा करके शीघ्र जाते भये । ३१ ।

तिस समवयमे शेषजो अपने शिरोरन्नका प्रभासे हीमि-
गाली आकाशसुदूरमे चांदिका बनाया एक बड़े सेतुके
समान प्रकाश पाते भये । ३२ ।

तिसका आगे गद्यजी अपने पक्षके पातकरके
देवलोक और उथिवीको कम्यित करके वासुकिको प्रशार
करनेके उद्द्यत भये । ३३ ।

TRANSLATION.

30. *Sesha* the snake took the entrails of *Valdeur* and flung them into the country of *Kankana*, &c., and hence it is that these countries bring forth rare *Vidrumas*.

31. The monarch of snakes was hastily cutting his aerial way, with the bile of the lord of *dánavas*.

32. The trail which the gem which graced the hood of *Vásuki* painted on the azure deep, looked like a spacious fragment of a silver bridge.

33. Then *Garura*, the king of birds, shook the spheres by spreading his wings, and was going to attack the monarch of snakes.

অনুবাদ।

শেষ নাগ সেই বলাস্তরের নাড়ী গ্রহণ করিয়া কঙ্কণাদি দেশে নিষ্কেপ করেন, তাহাতেই সেই সকল প্রদেশে মহাগুণসম্পন্ন বিদ্রুম জন্মে । ৩০ ।

ভুজগাধিপতি দানবপতির পিতৃ গ্রহণপূর্বক আকাশ মণ্ডলকে যেন ছাই ভাগে বিভক্ত করিয়া সম্বৰ গমন করিতে ছিলেন । ৩১ ।

সেই সময়ে বাস্তকি আপনার মস্তকস্থিত রহস্যপ্রভাতে প্রদীপ্তি আকাশ সমুদ্রে রজতনির্মিত একটী অতি প্রশস্ত খণ্ডসেতুর ন্যায় প্রকাশ পাইয়াছিলেন । ৩২ ।

তাহার পর বিহগরাজ গরুড় নিজ পক্ষপবনে স্বর্গ মর্তকে বিকশ্পিত করিয়া নাগরাজকে প্রহার করিতে উদ্যত হন । ৩৩ ।

मूलम् ।

सहस्रैव सुमोच तत् फणीन्द्रः
सुरसाद्युक्तुरुष्कपादपायां ।
मालिकावनगन्धवासितायां
वरमाणिक्यगिरेष्पत्यकायां ॥ २४ ॥

तस्य प्रपातसमनन्तरकालमेव
पित्तः पपात सहस्रा वदनान्ततोऽस्य ।
स्थानं चितेष्पपयोनिधितीरलेखं
तत्प्रत्ययान्मरकताकरता जगाम ॥ २५ ॥
तचैव किञ्चित् पततसु पित्ता-
इत्पत्य जग्राह ततो गद्भान् ।
मूर्च्छापरीतः सहस्रैव घोणा-
इन्द्रदयेन प्रसुमोच सर्वं ॥ २६ ॥

तर्जमा ।

वासुकि गद्भके भवसे भीत होकरके तिस समयमेभी
बलासुरका सो पित्तको गन्धहण, शिलारस और मणिका-
फुलके गन्धसे युक्त, नानाप्रकारका दृक्षसे आच्छादित अति-
श्रेष्ठ माणिक्य पर्वतका समीपमे वाहाइ देते हैं ॥ २४ ॥

गद्भके आगमनमाचमे वासुकिके सुखसे सो पित्त
समुद्रके समीपमे गिरता भया, तबसे सो स्थान पाञ्चेका स्थान
भया ॥ २५ ॥

तिससमयमे वासुकिके सुखसे जो पित्त गिरते हैं,
तिसको कुच भाग गद्भ ग्रहण करते भये, तिससे गद्भको
मूर्च्छा होती भयी, तिस समयमेभी सब पित्त तिसका नासाके
किन्द्रसे निर्गत होते हैं ॥ २६ ॥

TRANSLATION.

34. Terrified at this, he immediately dropped the bile upon a valley of the celebrated *Mánikya* mountain, hot with the odour of *mallikā* flowers, and containing in its wood of various trees, *gandhatrina** and *sildrasa*.†

35. No sooner *Garura* came up than the bile suddenly escaped the mouth of *Vásuki* and fell on the shores of the ocean. Ever since that place has been a mine of emeralds.

36. At this time, *Garura*, on taking a little of the bile that fell, became insensible, and anon came out all the quantity of the bile through his nostrils.

অমুবাদ।

সর্পরাজ গরুড়ভয়ে ভীত হইয়া তৎক্ষণাত্মে সেই পিত্ত গন্ধত্বণ, শিলারস ও মল্লিকাবনগঞ্জে স্থানিত, নানা পাদপ-
পরিবৃত ও অতিশ্রেষ্ঠ মাণিক্য পর্বতের উপত্যকা ভূমিতে
পরিত্যাগ করিলেন। ৩৪।

গরুড় আগমন করিবামাত্র সেই পিত্ত বাস্তুকির বদন
হইতে সহসা শ্বলিত হইয়া সমুদ্রের তীরবর্তী ভূভাগে
পতিত হওয়াতে তদবধি সেই স্থান মরকতের আকরে পরি-
ণত হয়। ৩৫।

সেই সময়েই বাস্তুকির বদনভ্রষ্ট পিত্তের কিয়দংশ গ্রহণ
করাতে গরুড় মুচ্ছিত হইয়া পড়েন এবং তৎক্ষণাত্মে সমুদ্রায়
পিত্ত তাঁহার নাসারক্ষ দ্বারা নির্গত হইয়া যায়। ৩৬।

* A kind of fragrant grass.

† A kind of resin.

मूलम् ।

तचाकठोरशुककण्ठशिरीशपुष्प-
खद्वोतष्टवरशाह्लज्जैवलानां ।
कह्नारशस्यकभुजाङ्गभुजास्य पच-
प्रान्तत्विषो मरकताः शुभदा भवन्ति ॥ ३७ ॥

बद्यच भोगीन्द्रभुजा विभुक्तं
पपात पित्तं दितिजाधिपस्य ।
तस्याकरस्यातितरां स देशो
इःखोपलभ्यच गुणैर्य वृक्षः ॥ ३८ ॥

तर्जमा ।

तिथेभी शुगेके कण्ठ, शिरीषके फुल, चुगनीके पीठ,
नये घाससे आच्छादित भूम, बैवार, कह्नार फुलके पच,
नये घास, सुरालाके पुङ्कके अन्तके समान वर्णविशिष्ट अति
कठिन और शुभ फल देनेवाला पान्ना उत्पन्न भये ॥ ३७ ॥

गहड़के सुखसे गिरे ऊये बलासुरका पित्त जो जो देशमे
गिरे, सो सो देशमे पान्ना होते भये, और सो सब देश अति
उर्ध्वभ वज्जत शुष्युक्त है ॥ ३८ ॥

TRANSLATION.

37. It is for this reason that we find hard and auspicious emeralds resembling the parrot's throat, *sirisa* flower, the glow-worm's back, the fresh green sward, moss, the *kalhara* leaf, tender grass, and, finally, the end of the peacock's tail.

38. Wherever the bile, thus let fall by *Garura*, dropped, emeralds are found. Consequently such countries are valuable and rare.

অমুবাদ ।

তাহাতেই শুককঠি, শিরীষকুস্ম, খদ্যোতের পৃষ্ঠ,
নবতণাচার্দিত ভূমি, শৈবাল, কঙ্কালিপত্র (হঁড়ীফুলের
পাতা), নৃতন তৃণদল, ও ময়ূরপুচ্ছের আন্তভাগ—এই
সকল বস্ত্র অনুরূপ বর্ণবিশিষ্ট অতি কঠিন এবং শুভজনক
মরকত জন্মে । ৩৭ ।

গরুড়কর্তৃক পরিত্যক্ত বলাস্ত্রের সেই পিত যে দেশে
পতিত হয়, সেই দেশেই মরকত উৎপন্ন হয়, ইতরাং সেই
দেশ অতি দুর্গত ও অত্যন্ত গুণশালী । ৩৮ ।

मूलम् ।

तच्चैव सिंहलवधूकरपञ्चावग्र-
व्यालूनवालवनीकुसुमप्रवाले ।
देशे पपात दितिजस्य नितान्तकान्तं
प्रोत्फुज्जनौरजसमद्युतिनेचयुग्मं ॥ ३६ ॥
तत्प्रत्ययादुभयशोभनवीचिभासा
विस्तारिणी जलनिधेष्ठपकच्छभूमिः ।
प्रोद्भिन्नकेतकवनप्रतिवद्वलेष्वा
सान्द्रेन्द्रनीलमणिरत्नवती विभाति ॥ ४० ॥
पतिता या हिमाद्रौ हि त्वचस्तस्य सुरद्विषः ।
प्रादुर्भवन्ति ताभ्यस्तु युष्मरागा महागुणाः ॥ ४१ ॥

तर्जमा ।

सिंहल देशका जो स्थान सिंहल देशका स्त्रीगणकी
खेलनेको बन, समुद्रकी मनोहर तरङ्गमालासे शोभित,
फुले जो केतकीका बन, तेहकरके विभूषित समुद्रके तीरमे
बलासुरका जो फुले नीलकमल, तेकरे समान अतिमनोहर
जो दोनोनेच गिरते भये, तिससे इन्द्रनील उत्पन्न होता
है । ३६ । ४० ।

हिमालय पर्वतमे बलासुरका शरीरका जो क्षेवर
गिरते भये, तिसे उत्तम गुणकरके युक्त पुखराज होते
भये । ४१ ।

TRANSLATION.

39—40. The graceful eyes of *Valásur*, fine as the blue lotus, fell into those woods where the Cingalese fair ones hold their mirth and revelry, which are encircled by the waves of the ocean, and which abound in groves of the cheerful *ketaka*. This place produces sapphires.

41. That spot in the *Himálaya* on which the skin of *Valásura* fell, produces excellent topazes.

ଅହୁବାଦ ।

সিংহল দেশের যে স্থান সৈংহলী রমণীগণের ক্রীড়া-কানন, সমুদ্রের মনোহর তরঙ্গমালা-স্বরূপিত, প্রফুল্ল-কেতকবন্বিরাজিত সমুদ্রতীরবর্তী সেই প্রদেশে বলাহুরের অক্ষুটিত নীল সরোজ সদৃশ অতি কমনীয় নেত্ৰযুগল পতিত হয়, তাহাতেই সেই স্থানে ইন্দনীল উৎপন্ন হয় । ৩৯। ৪০।

হিমালয় পর্বতে সেই মহাহুরের যে ত্বক পতিত হয়, তাহাতেই মহাওণসম্পন্ন পুঞ্জরাগ জন্মে । ৪১।

मूलम् ।

वायुर्नखान् दैत्यपतेर्गृहीत्वा
चिक्षेप सम्यद्य वनेषु छष्टः ।
ततः प्रसूतं पवनोपपन्नं
कर्केतनं पुण्यतमं दृथिव्यां ॥ ४२ ॥
हिमवदुन्नरे देशे बीर्यं पतितं सुरदिष्टस्तस्य ।
सम्माप्तमुन्नमानामाकरतां भीष्मरत्वानां ॥ ४३ ॥
पुण्येषु पर्वतवरेषु च निष्ठगामु
स्थानान्तरेषु च तथोन्नरदेशगत्वात् ।
संस्थापितात्म नखरा भुजगैः प्रकाशं
संपूज्य दानवपतिं प्रथिते प्रदेशे ॥ ४४ ॥
दासाह्वागदवमेकलकन्यकादौ
गुञ्जाञ्जनञ्जाद्रम्भणालवर्णाः ।
गन्धर्वबङ्गिकदलीसद्वशावभासा
एते प्रशस्ताः मुलकाः प्रसूताः ॥ ४५ ॥

तर्जमा ।

पवनदेव सो हैत्यराजका हाथका नख लयकरके हर्षयुक्त होकरके वनमे विक्षेप किया, तिससे इथौमे अति पवित्र कर्केतक भणि होते भये ॥ ४२ ॥

हिमालय पर्वतके उन्नर देशमे सो दानवका जो बीर्यं पतित भया, तिससे अति उन्नम भीष्म रत्न होते भये ॥ ४३ ॥

सर्पगण बलासुरको पूजा करके उन्नर देशमे जाते जाते अति पवित्र पर्वत, नदी और अन्य अन्य प्रसिद्ध स्थानमे बलासुरका जो पाँचोंका नख स्थापन किया, तेसे दारका, वोग-दाग और नर्मदा नदीका तीरका देशमे घुघुचिका मुखका जो काले रड, तेकरे समान काल रड, मधु, कमलका नाड़ी, कस्तूरी रुग, आग और केलेका गाढ़, यह सब वस्तुके समान मुलक रत्न उत्पन्न होता है ॥ ४४ ॥ ४५ ॥

TRANSLATION.

42. *Pavana** took the nails of the *daitya's* hands, and with alacrity threw them into a forest. These give birth to clean cymophanes.

43. The seed of the *dánava* fell on the north of the Himálaya, and to it excellent *vismas* owe their origin.

44—45. After having worshipped the lord of *dánavas*, as the snakes were journeying in the north, they planted the nails of his feet in sacred mountains, rivers and celebrated places; and hence it is that Dwáraká, Bagdad, and the shores of the Nerbudda produce garnets resembling the black spot of *gunjá*, honey, the lotus-stalk, the musk deer, fire, and the plantain tree.

ଅନୁବାଦ ।

ପବନ ମେହି ଦୈତ୍ୟରାଜେର ହଞ୍ଚେର ନଥ ସମୁଦ୍ରାୟ ଗ୍ରହଣ କରିଯା
ଅତି ହଷ୍ଟଚିତ୍ତେ ବନମଧ୍ୟଭାଗେ ନିକ୍ଷେପ କରେନ, ତାହାତେହି
ପୃଥିବୀତେ ଅତି ପରିବିତ୍ର କଙ୍କେତନ ରଙ୍ଗ ଉଠିପନ୍ନ ହୁଯ । ୪୨ ।

ହିମାଲୟ ପର୍ବତେର ଉତ୍ତରପଥ ପ୍ରଦେଶେ ମେହି ଦାନବେର ଯେ
ବୀର୍ଯ୍ୟ ପତିତ ହୁଯ, ତାହାତେହି ଅତି ଉତ୍କୃଷ୍ଟ ଭୀଷମରଙ୍ଗ
ଜନ୍ମେ । ୪୩ ।

ଭୁଜନ୍ମଗଣ ଦାନବପତିକେ ପୂଜା କରିଯା ଉତ୍ତରଦେଶେ ଗମନ
କରିତେ କରିତେ ଅତି ପରିବିତ୍ର ପର୍ବତ, ନଦୀ ଏବଂ ବିଖ୍ୟାତ
ଅନ୍ୟାନ୍ୟ ସ୍ଥାନେ ଦୈତ୍ୟପତିର ଯେ ପଦ ନଥ ସ୍ଥାପିତ କରେ, ତାହା
ତେହି ଦ୍ଵାରକା, ବୋଗଦାଦ, ଓ ନର୍ମଦାନଦୀର ତୀରପଥ ଦେଶେ
ଗୁଞ୍ଜାଞ୍ଜନ (କୁଁଚେର ମୁଖେର କାଲିମା), ମଧୁ, ଘଣାଳ, କନ୍ତୁରୀମୁଗ,
ବହି ଓ କଦଲୀରୁକ୍ଷେର ନ୍ୟାୟ ବର୍ଣ୍ଣବିଶିଷ୍ଟ ପୁଲକୀ ରଙ୍ଗ
ଜନ୍ମେ । ୪୪ । ୪୫ ।

* The *Alpheus* of the Hindu Mythology.

मूलम् ।

ऊतभुग् रूपमादाय दानवस्य वथेश्चितं ।
 नर्मदायां निचिक्षेप किञ्चिद्गीनादिभूतले ॥ ४६ ॥
 तच्चेन्द्रगोपकलितं शुकवक्त्रवर्णं
 संस्थानतः प्रकटपीलुसमानगाच्च ।
 नानाप्रकारविश्चितं रधिराख्यरब-
 मुहूर्त्य तस्य खलु सर्वसमानमेव ॥ ४७ ॥
 कावेरविभूत्यवनचीननेपालभूमिषु ।
 लाङ्गली अकिरच्चेदो दानवस्य प्रयत्नतः ।
 आकाशशुद्धं तैलाख्यसुत्पन्नं स्फटिकं ततः ॥ ४८ ॥

तर्ह जमा

अग्निदेव वलासुरके शरीरकी शोभाको लयकरके नर्मदा
 नदी और थोड़े नीचा भूमिमे विक्षेप किये, तिससे इन्द्र-
 गोप कीटके समान चिङ्गयुक्त, शुगेके ओष्ठको समान रङ्गदार
 और फुले फुलके समान आकारविशिष्ट रधिराख्य नाम
 रख होता है । ४६ । ४७ ।

वासुकि कावेरी नदीका तौरमे विभूतपर्वतमे, ववनका
 देशमे, चीन देशमे और नेपालमे वलासुरका भेद विक्षेप
 करते भये, तिससे तिस सब जगहमे आकाशके समान परिष्कृत
 तैलाख्यनामक स्फटिक मणि होते भये । ४८ ।

TRANSLATION.

46—47. *Agni* (fire) taking the loveliness and grace of the lord of *dánavas*, dropped it into the Nerbudda and on a low tract, and this has since been producing *rudhirákhya*s spotted like the insect cochineal, red like the upper beak of the parrot, and shaped like the full-blown flower.

48. The king of snakes threw the sweat of the lord of the *dánavas* upon the shores of the Cavery, the Vindya hills, the country of the *Javanas*, China, and Nepaul; and it produces a bright sky-colored crystal named *tailákhya*.

ଅମ୍ବବାଦ ।

ଅଗ୍ନି ଦାନବାଧିପତିର ରୂପଲାବଣ୍ୟ ଏହଙ୍କରିକ ନର୍ମଦାନଦୀ ଓ କିଞ୍ଚିତ ନିମ୍ନଭାଗରେ ନିକ୍ଷେପ କରେନ, ତାହାତେହି ଇଞ୍ଜ-ଗୋପକାଟ ଚିହ୍ନେ ଚିହ୍ନିତ, ଶୁକପକ୍ଷୀର ଉଷ୍ଟେର ଘାୟ ରକ୍ତବର୍ଣ୍ଣ ଓ ପ୍ରକୃଟିତ ପୁଷ୍ପେର ଘାୟ ଆକାରବିଶିଷ୍ଟ ରୂପିରାଖ୍ୟ ନାମେ ରହୁ ଜମେ । ୪୬ । ୪୭ ।

ଭୁଜଗାଧିପତି କାବେରୀ ନଦୀର ତୀରବର୍ତ୍ତୀ ଭୂଭାଗ, ବିକ୍ଷ୍ୟ-ପର୍ବତ, ସବନଦେଶ, ଚୀନ ଓ ନେପାଲେର ଭୂଭାଗେ ସେ ଦାନବ-ପତିର ମେଦ ନିକ୍ଷେପ କରେନ, ତାହାତେହି ଦେଇ ସକଳ ପ୍ରଦେଶେ ଆକାଶେର ଘାୟ ପରିଷ୍କତ ତୈଳାଖ୍ୟ ନାମେ ଫ୍ରାଟିକ ଜମେ । ୪୮ ।

वज्रस्थ वर्णनुसारि वर्णादिकं ।

मूलम् ।

हीरकः पुंसि वज्रोऽस्त्री चन्द्रमणिवरच सः ।

स तु खेतः सृतो विप्रो लोहितः चन्त्रयो भतः ।

पौतो वैश्वोऽसितः शूद्रचतुवर्णालिकच सः ॥ ४६ ॥

विप्रः सोऽपि रसायनेषु वलवानष्टाङ्गसिद्धिप्रदा

राजन्यसु नृणां वलीपलितजिन्दृत्युं जयेदञ्जसा ।

द्रव्याकर्षणसिद्धिदसु सुतरां वैश्वोऽथ शूद्रो भवेत्

सर्वव्याधिहरसदेष कथितो वज्रस्थ वर्णं गुणः ॥ ५० ॥

**हीरेका वर्णके अनुसार जातिविभाग
आदि कहते हैं ।**

तर्जमा ।

हीरक शब्द नियत पुंलिङ्ग है, लेकिन वज्र शब्द पुंलिङ्ग और नपुंसककालिङ्ग दोनो लिङ्गभी होता है, तिसको चन्द्र-मणि कहते हैं। हीरा उच्चर होनेसे ब्राह्मण वर्ण, लाल-रङ्ग होनेसे चत्तिय वर्ण, पीलारङ्ग होनेसे वैश्य वर्ण और काला रङ्ग होनेसे शूद्र वर्ण होता है। ४६ ।

ब्राह्मणवर्ण हीरा रसायन कार्यप्रमे अति प्रशस्त और प्रभुत्व, अमाल, मिच, धन, राज्य, कोट, सेना और पुर-वासी आदमी, यह अष्टाङ्गका सिद्धि देनेवाला; चत्तियवर्ण हीरा छहता और अकालमृत्युका भय हरण करता है; वैश्यवर्ण हीरा समुदाय द्रव्यको देनेवाला है और शूद्र-वर्ण हीरा सब व्याधिका विनाश करता है। ५० ।

Division of Diamonds into Castes.

TRANSLATION.

49. The word *hiraka* (diamond) is always masculine; *vajra*, both masculine and feminine, and it is another name for *chandra-mani* (moon-stone). A white *vajra* is a Brahmin, a red one is a Kshatriya, a yellow one is a Vaishya, and a black one is a Súdra.

50. The Brahmin diamond (*vajra*) is very useful in chemical operations, and brings about the acquisition of lordship, friends, courtiers, wealth, kingdom, forts, armies, and good luck to one's family. A Kshatriya diamond wards off old age and premature death; a Vaisya one crowns every endeavour after acquisition with success; while a Súdra one is a panacea.

ହୀରକେ଱ ବର୍ଣ୍ଣନୁମାରେ ଜାତିବିଭାଗାଦି ।

ଅମୃବାଦ ।

ହୀରକ ଶବ୍ଦ ନିଯତ ପୁଂଲିଙ୍ଗ, କିନ୍ତୁ ବଜ୍ର ଶବ୍ଦ ପୁଂଲିଙ୍ଗ ଓ କ୍ଲୀବଲିଙ୍ଗ ଉତ୍ତର ଲିଙ୍ଗଟି ହଇଯା ଥାକେ ଏବଂ ତାହାକେଇ ଚନ୍ଦ୍ର-ମଣି ବଲେ । ବଜ୍ର ଶ୍ଵେତବର୍ଣ୍ଣ ହଇଲେ ବିପ୍ରବର୍ଣ୍ଣ, ଲୋହିତବର୍ଣ୍ଣ ହଇଲେ କ୍ଷତ୍ରିଯବର୍ଣ୍ଣ, ପୀତବର୍ଣ୍ଣ ହଇଲେ ବୈଶ୍ୟବର୍ଣ୍ଣ ଏବଂ କୁଞ୍ଚବର୍ଣ୍ଣ ହଇଲେ ଶୂଦ୍ରବର୍ଣ୍ଣ ବଲିଯା ପରିଗଣିତ ହୟ । ୪୯ ।

ବ୍ରାହ୍ମବର୍ଣ୍ଣ ବଜ୍ର ରମ୍ୟନ କାର୍ଯ୍ୟ ଅତି ପ୍ରଶନ୍ତ; ଓ ପ୍ରଭୁତ୍ୱ, ଅମାତ୍ୟ, ସୁହୃଦ, ଧନ, ରାଜ୍ୟ, ଦୁର୍ଗ, ମୈତ୍ର ଓ ପୌରବର୍ଗ ଏହି ଅଷ୍ଟା-କ୍ଷେତ୍ର ସିଦ୍ଧିଦାତା; କ୍ଷତ୍ରିଯବର୍ଣ୍ଣ ବଜ୍ର ମନୁଷ୍ୟଗଣେର ଜରା ଓ ଅକାଳ-ମୃତ୍ୟୁ ହରଣ କରେ; ବୈଶ୍ୟବର୍ଣ୍ଣ ବଜ୍ର ନମ୍ବଦୀୟ ଦ୍ରବ୍ୟାହରଣେ ସିଦ୍ଧିଅନ୍ତ ଏବଂ ଶୂଦ୍ରବର୍ଣ୍ଣ ବଜ୍ର ସର୍ବପ୍ରକାର ବ୍ୟାଧି ବିନାଶ କରେ । ୫୦ ।

वज्रस्य लिङ्गभेदः ।

मूलम् ।

पुंख्लीनपुंसकाच्चैते लक्षणीयात्वं लक्षणैः ।
 सुट्टाः फलमध्यूणस्त्वेजोद्युक्ता वृहत्तराः ।
 मुरुषास्ते समाख्याता रेखाविन्दुविर्जिताः ॥ ५१ ॥
 रेखाविन्दुसमायुक्ताः षड्सास्ते स्त्रियः सृताः ।
 चिकोणाच्च सुदीर्घाच्च ते विज्ञेया नपुंसकाः ॥ ५२ ॥
 तेषु स्युः मुरुषाः श्रेष्ठा रसवन्धनकारिणः ।
 स्त्रियः कुर्वन्ति कायस्य कान्तं खीणं सुखप्रदाः ।
 नपुंसकास्त्वबीर्याः स्त्रुकामाः सत्त्ववर्जिताः ॥ ५३ ॥

हीराका लिङ्गभेद कहते हैं ।

तर्जमा ।

प्रकारभेदसे हीरा मुरुष, खी और नपुंसक, यही तिन जाति होते भये, विशेष विशेष लक्षणके द्वारा वह सब जाना जावे । उन्नम गोलाकार, नाना शुभलक्षणयुक्त, अति तेजस्वी कदमे बड़ा और चिर और छिटाकरके वर्जित हीरा मुरुषजातिके बीचमे गिणती है । ५१ ।

चिर और छिटाकरके युक्त, क्ष-कोणविशिष्ट हीरा खीजातिका बीचमे और तिनकोण वज्रत लम्बा हीरा नपुंसक जातिके बीचमे गणना होता है । ५२ ।

यह तिन जातिका हीराका बीचमे मुरुषजाति हीरा अनि प्रशस्त और रसायन कार्यमे अति श्रेष्ठ; खीजाति हीरा देहमे शोभा देता है और खीगणको सुख देनेवाला और नपुंसकजाति हीरा बीर्यग्रहानि, दुर्बल और अभिलाषको नाश करनेवाला है । ५३ ।

Distinction of Gender.

TRANSLATION.

51. Diamonds are divided into masculine, feminine, and neuter gender, according to character. Each class is distinguished by peculiar marks. A finely circular diamond, possessing happy signs, highly lustrous, large, and free from *rekhá*, *vindu*, &c., is masculine.

52. A six-cornered diamond marked with *rekhá*, *vindu*, &c., is feminine; and a very large triangular diamond is neuter.

53. Of these, the masculine kind is the best, and very useful in chemical operations. A feminine diamond brings grace, and is very auspicious to women, but a neuter diamond is destructive of energy, and brings weakness and disappointment.

হীরকের লিঙ্গভেদ ।

অনুবাদ ।

প্রাকারভেদে হীরক পুরুষ, স্ত্রী ও নপুংসক এই তিনি জাতীয় ইইয়া থাকে, বিশেষ বিশেষ লক্ষণদ্বারা তাহা পরিভ্রান্ত হওয়া যায়। উত্তম গোলাকার, নানা শুভ লক্ষণ-ক্রান্ত, অতি তেজস্বী, আকারে বৃহৎ ও রেখাবিন্দু-বিবর্জিত হীরক পুরুষজাতিমধ্যে গণনীয় । ৫১।

রেখাবিন্দুবিশিষ্ট ও ষট্কোণযুক্ত হীরক স্ত্রীজাতিমধ্যে এবং ত্রিকোণসম্পন্ন ও অতি দীর্ঘাকার বজ্র নপুংসকজাতিমধ্যে গণ্য । ৫২।

এই তিনি জাতির মধ্যে পুরুষজাতীয় হীরক অতি প্রশংসন্ত ও রসায়নকার্যে অতি শ্রেষ্ঠ; স্ত্রীজাতীয় হীরক দেহের লাবণ্য-বৃদ্ধিকারক ও রমণীগণের পক্ষে অতি সুখপ্রদ এবং নপুংসকজাতীয় হীরক বীর্যহানিকর, দুর্বলকারক ও অভিলাষ-ধ্বংসকারী । ৫৩।

मूलम् ।

स्त्रियः स्त्रीभ्यः प्रदातव्याः क्लौवं क्लौवे प्रयोजयेत् ।
सर्वेभ्यः सर्वेदा देयाः पुरुषा वौर्यवर्हनाः ॥ ५४ ॥

रत्नमारणविधिः ।

शुद्धत्वम्बोन माणिक्यं जयन्तग्रा मौकिकं तथा ।
विद्वुमं चारवर्गेण तार्चं गोदुम्बतस्था ॥ ५५ ॥
पुष्परागच्च सन्ध्यानिः कुलत्यकाशसंयुतैः ।
तखुलीयजलैर्वज्रं नीलं नीलरसेन च ।
रोचनाभिस्त्र गोमेदं वैदूर्यं प्र चिफलाजलैः ॥ ५६ ॥

तरङ्गमा ।

स्त्रीजाति हीरा स्त्रीगणकों, नपुंसकजाति हीरा नपुंसककों
और पुरुषजाति हीरा सबकों देना शुभजनक है । ५४ ।

रत्नका मारणेका उपाय कहते हैं ।

आम्बरसके संयोगसे माणिक, जयन्तीपत्रके रससे मोति,
स्वारवंशोगसे भुंगा और गौके दुम्बसे पाज्ञा शोधित होता
है । ५५ ।

उहैकी दालके काथसे संसुक्त काञ्जिका संयोगसे पुरुषराज,
छोटे आमलोनीके शाकके रससे हीरा, नीलके रससे नीला,
गोरोचनासे गोमेद, आमला, इररा और वहेड़ा, यह
तिनोके रससे लशुनिया संशोधित होता है । ५६ ।

TRANSLATION.

54. A feminine diamond is auspicious to women, a neuter diamond, to impotent people, while a masculine diamond is useful to all.

The Process of Refining Gems.

55. Acid water refines rubies; the juice of the *jayanti* leaf, pearls; ashes, *vidrumas* and the milk of cows, emeralds.

56. The gruel of *kulathya kalaya* refines the ruby; the juice of the little *natiyā* thorn, the diamond; blue water, the sapphire; the urine of cows, the *gomedā* (agate); and the water of *trifalā*, the *vaidurjya*.

অম্ববাদ ।

স্ত্রীজাতীয় হীরক স্ত্রীলোকদিগের, নপুংসকজাতীয় হীরক
নপুংসকদিগের এবং পুরুষজাতীয় হীরক সকলের পক্ষে
শুভজনক । ৫৪ ।

বৃত্তমারণবিধি ।

অশ্লোকসংযোগে মাণিক্য, জয়ন্তীপত্রের রসে মুক্তা,
ক্ষারসংযোগে বিদ্রুম, গোছুক্তে ঘরকত শোধিত হয় । ৫৫ ।

কুলথ কলাইয়ের কাথসংযুক্ত কাঞ্চিক সংযোগে পুষ্পরাগ,
ক্ষুদ্রনটিয়ার রসে হীরক, নীলের রসে ইন্দুনীল, গোরোচনায়
গোমেদ এবং ত্রিফলাজলে বৈদুর্য সংশোধিত হয় । ৫৬ ।

कस्यचिन्मते ।

मूलम् ।

लकुच्छ्रवसंपिण्ठशिलागम्यकतालकैः ।

बञ्चं विनान्धरत्रानि मिश्यन्तःष्टपुटेन तु ॥ ५७ ॥

कस्यचिन्मते ।

स्वेदयेहोलिकायन्त्रे जयन्तग्रा स्वरसेन च ।

मणिमुक्ताप्रवालादि यामैके शोधितं भवेत् ॥ ५८ ॥

कस्यचिन्मते ।

कुमार्या तखुलीयेन स्तन्येन च निषेचयेत् ।

प्रत्येकं सप्तवारच्च तप्ततप्तानि द्रवत्स्त्रशः ॥ ५९ ॥

मौकिकानि प्रवालानि तथा रत्नान्धरेष्वतः ।

चणात् विविधवर्णानि शियन्ते नाच संशयः ॥ ६० ॥

किसको मतमे ।

तर्जमा ।

मादारके रस, मनःशिला, गम्यक और हरताल, यह चारोंको एकत्र करके उसमें, सवाय हीरा अन्य सब रत्नकों भिजायकरके आठ बेर सम्मुटित करके पाक करनेसे वह सब रत्न संशोधित होते हैं ॥ ५७ ॥

किसको मतमे ।

जयन्तीके रसमें मिथित करके एक पहर काल दोलिका यन्त्रमें(कोइ वस्तुको कापड़े में बांधकरके उपर रसीसे झुलावे, तिसके तरे आगको भ्रवे, उससे वह जर जाय, वहको दोलिका यन्त्र कहते हैं) पाक करनेसे माणिक, मोति और मुंगा आदि सब रत्न शुद्ध होते हैं ॥ ५८ ॥

किसको मतमे ।

घिउकुमारी, छोटे आमलोनी शाकके रस, स्तनका दूध, यह वस्तुको एक एक वस्तुसे सात सात बेर भिजायकरके सात सात बेर नाप देनेसे सब रत्न शोधित होते हैं ॥ ५९-६० ॥

TRANSLATION.

57. After mixing up (according to some) the juice of the *Mádára*, *Manahsilá*, sulphur, and *haritál*, one should boil them in *putpák* eight times: every other gem except the diamond is thus refined.

58. According to others, rubies, pearls, corals and other gems are refined by boiling them for a *prahara* in a vessel containing the juice of *jayanti*, hung up over a fire.

59—60. According to others, all gems are refined by steeping and boiling them thrice seven times respectively in the juice of *ghritakumári*, little *natiyá* thorn, and the milk from human teats.

অনুবাদ।

কাহার মতে ।

মাদারের রস, ঘনঃশিলা, গঞ্জক ও হরিতালসংযোগে
আট বার পুটপাকে পাক করিলে হীরক ভিন্ন অন্যান্য সমুদয়
রত্ন পরিশোধিত হয় । ৫৭ ।

কাহার মতে ।

জয়ন্তীরস মিশ্রিত করিয়া এক প্রহরকাল দোলিকা-
যন্ত্রে (কোন বস্তু বস্ত্রাদি দ্বারা বন্ধ করিয়া ঝুলাইয়া নিম্নে
তাপ দেওয়াকে দোলিকা-যন্ত্র বলে) পাক করিলে মাণিক,
মুক্তা ও প্রবালাদি রত্ন সমুদায় সংশোধিত হয় । ৫৮ ।

কাহার মতে ।

ষুতকুমারী, ক্ষুদ্রনটিয়ার রস ও স্তনচুঙ্গ এই তিনি উভয়ের
প্রত্যেকেতে সাত বার করিয়া ভিজাইয়া সাত বার করিয়া
তাপ দিলে সমুদায় রত্নই সংশোধিত হয় । ৫৯ । ৬০ ।

रत्नानां साधारणगुणः ।

मूलम् ।

मुक्ताविद्वमवज्ञेन्द्रवैदूर्यप्रस्फटिकादिकं ।
मणिरत्नं सरं सर्वं कषायं खादु शीतलं ॥ ६१ ॥

माणिक्यस्य विशेषगुणः ।

माणिक्यं मधुरं स्त्रिघ्नं महत्प्रिज्ञप्रशाशनं
रत्नप्रयोगे विज्ञातं रसायनकरं परं ॥ ६२ ॥

मौकिकस्य विशेषगुणः ।

मौकिकस्य मधुरं सुशीतलं
हठिरोगशमनं विषापहं ।
राजव्यापरिकोपनाशनं
क्षीणवीर्यप्रवलयुष्टिवर्द्धनं ॥ ६३ ॥

रत्नसमुदायके साधारण गुण कहते हैं ।

तद्वज्रमा ।

मोति, मुंगा, हीरा, नौलम, लशुनिया और सफटिक
आदि सब रत्न दास्तकारक, कषायरस, खादु और शीतल
हैं ॥ ६१ ॥

माणिक्यका विशेष गुण कहते हैं ।

रत्नतत्वमें जाना जाता है, क्षी माणिक मधुररस, शीतल,
वातुप्रिज्ञका नाश करनेवाला और रसायनमें अति प्रशस्त
है ॥ ६२ ॥

मोतिका विशेष गुण कहते हैं ।

मोति मधुररस, अतिशीतल, नेचरोगका, विषका,
यस्ता रोगका, नाश करनेवाला और दुर्बल शरीरको
वीर्यग्र, बल और युष्टि देते हैं ॥ ६३ ॥

TRANSLATION.

*General Properties of Gems, according to
Sanskrit Medical Science.*

61. Pearl, coral, diamond, sapphire, the cat's-eye, crystal and other gems are laxative, astringent in taste, palateable and cool.

Particular Properties of the Ruby.

62. The Science of Gems has it that ruby is sweet, cool, specific for imperfect oxidation and biliousness, and very valuable in chemical operations.

Particular Properties of the Pearl.

63. The Pearl is sweet in taste, very cool, and specific for eye-diseases, cures poisoning and atrophy, and brings strength and vigor to weak limbs.

ଅଭ୍ୟାଦ ।

ସଂକ୍ଷିତ ବୈଦ୍ୟକ ଶାସ୍ତ୍ରରେ ରଙ୍ଗମୁଦ୍ରାଯେର ସାଧାରଣ ଗୁଣ ।

ମୁଞ୍ଜା, ବିକ୍ରମ, ହୀରକ, ଇନ୍ଦ୍ରନୀଳ, ବୈଦ୍ୟ ଓ ଫ୍ରାଟିକାନ୍ଦି
ମୁଦ୍ରାଯ ରଙ୍ଗଇ ସାରକ, କଷାୟ, ସାତ୍ର ଓ ଶୀତଲ । ୬୧ ।

ମାଣିକ୍ୟର ବିଶେଷ ଗୁଣ ।

ରହ୍ତରେ ପରିଜ୍ଞାତ ହୋଇ ଥାଏ ଯେ, ମାଣିକ୍ୟ ମୃଦୁର, ମ୍ଲିଙ୍କ,
ବାୟୁପିତ୍ତନାଶକ ଏବଂ ରମାଯନେ ଅତି ପ୍ରେସ୍ତ୍ର । ୬୨ ।

ମୌଳିକର ବିଶେଷ ଗୁଣ ।

ମୁଞ୍ଜା ମୃଦୁର, ଅତ୍ୟନ୍ତ ଶୀତଲ, ଚକ୍ରରୋଗନାଶକ, ବିଷାପହ,
ରାଜ୍ୟକ୍ଷମା ରୋଗେର ବିଶେଷ ଉପକାରୀ ଏବଂ କ୍ଷୀଣ ବ୍ୟକ୍ତିଦିଗେର
ବୀରତ୍ୱ, ବଳ ଓ ପୁଣ୍ଡିବର୍ଦ୍ଧନ କରେ । ୬୩ ।

मूलम् ।

गोमेदस्य विशेषगुणः ।
गोमेदोऽस्त्र उष्णास्त्र वातकोपविकारवृत् ।
दीपनः पाचनश्चैव धृतोऽयं पापनाशनः ॥ ६४ ॥

पुष्परागस्य विशेषगुणः ।
पुष्परागोऽस्त्रः शीतस्त्र वातजिह्वोपनः परः ।
यशः श्रियश्च प्रज्ञास्त्र धारणात् कुरुते नृणां ॥ ६५ ॥

प्रवालस्य विशेषगुणः ।
प्रवालो मधुरस्त्रास्त्रः कफपित्तादिदोषवृत् ।
वीर्यप्रकान्तिकरः स्त्रीणां धृतो मङ्गलदायकः ॥ ६६ ॥

तर्जमा ।

गोमेदका विशेष गुण कहते हैं ।
गोमेद मणि अस्त्ररस, शरीरको ताप देनेवाला, वायुके जो कोप, तिसको नाश करता है, उद्रामिका टड़ि, अस्त्रको परिपाक करनेवाला और धारण किहेपर पापनाश होता है ॥ ६४ ॥

पुष्पराजका विशेष गुण कहते हैं ।
पुष्पराज अस्त्ररस, शीतल, वायुका नाश, अमिनिका टड़ि करनेवाला और धारण किहेपर यश, लस्मी, अभिज्ञता लाभ होता है ॥ ६५ ॥

मुंगाका विशेष गुण कहते हैं ।
मुंगा अस्त्रमधुररस, कफपित्तदोषका नाश करनेवाला, बलकारी, शरीरके शोभा देनेवाला और धारण करनेसे स्त्रीजनको मङ्गल देता है ॥ ६६ ॥

TRANSLATION.

Particular Properties of the Zircon.

64. The Zircon is sour, heating, and curative of unhealthy oxidation, sharpens the appetite, helps digestion, and takes away sin.

Particular Properties of the Topaz.

65. The Topaz is sour, cool, and curative of abnormal oxidation, causes appetite, and brings fame, wealth and wisdom.

Particular Properties of the Coral.

66. The Coral is sour, sweet, specific for cold and biliary, nutritious, and grace-imparting; and the wearing of it is very beneficial to women.

অহুবাদ ।

গোমেদের বিশেষ গুণ ।

গোমেদ মণি অঘ্নরস, উষ্ণকারক, বায়ুকোপবিনাশক, জঠরাগ্নির উন্দীপক, পরিপাককারক এবং ধারণে পাপনাশক । ৬৪ ।

পুঞ্চরাগের বিশেষ গুণ ।

পুঞ্চরাগ অঘ্নরস, শীতল, বায়ুনাশক, অঞ্চি-হৃদ্দিকারক এবং ধারণে যশ, লক্ষ্মী, অভিজ্ঞতা প্রদান করে । ৬৫ ।

প্রবালের বিশেষ গুণ ।

প্রবাল অঘ্নমধুরস, কফপিত্তদোষনাশক, বলকারী, কান্তিপ্রদ এবং ধারণে স্ত্রীলোকদিগের পক্ষে অতি মঙ্গলদায়ক । ৬৬ ।

मूलम् ।

वज्रस्य विशेषगुणः ।

वज्रन्तु घडूरसोपेतं सर्वरोगापहारकं ।

सर्वामशमनं सौख्यं देहदार्ढं रसायनं ॥ ६७ ॥

इन्द्रनीलस्य विशेषगुणः ।

नीलः सतिककोषणस्य कफपित्तानिलापदः ।

बोधूतस्य शरीरस्य सौरिमङ्गलदायकः ॥ ६८ ॥

राजवर्जस्य विशेषगुणः ।

राजवर्जर्णे मृदुः छिन्धः शिशिरः पित्तनाशनः ।

सौभाग्यं कुरुते नृणां भूषणेषु ग्रन्थीचितः ॥ ६९ ॥

तरुजमा ।

हीरेका विशेष गुण कहते हैं ।

हीरा मधुर आदि छपकारको जो रस, तेहकरके द्रुक है, सम्पूर्ण रोग और सब प्रकारका अचीर्ण दोषका नाश करता है, सब प्रकारका सुख देता है, शरीरके दृढ़ता करते हैं और रसायनमें अति उत्तम ॥ ७० ॥

नीलाका विशेष गुण कहते हैं ।

नीला तीतरस, चिन्ध, कफ, पित्त और वातु, यह तिनोका नाश करता है, धारण किहेपर ग्रनिका दोषका नाश करता है ॥ ७१ ॥

राजवर्जका विशेष गुण कहते हैं ।

राजवर्ज भृशि कोमल, छिन्ध, शीतल, पित्तका नाश करनेवाला और भूषणके सहित अङ्गमें धारण किहेपर सब मनुष्यके सौभाग्य दृढ़ि करता है ॥ ७२ ॥

TRANSLATION.

Particular Properties of the Diamond.

67. The Diamond combines all the six tastes, cures every kind of disease, is good in indigestion, is a blessing, brings robustness, and is very useful in chemical operations.

Particular Properties of the Sapphire.

68. The Sapphire is bitter, warm and good in cold and biliousness, and alleviates the rage of *sani** when worn.

Particular Properties of the Lapis lazuli.

69. The Lapis lazuli is tender, deliciously cool, and curative of biliousness, and is auspicious.

অভ্যন্তর।

হীরকের বিশেষ গুণ।

হীরক মধুরাদিষড়্রসমুক্ত, সর্বরোগবিনাশক, সর্ব-
প্রকার অজীর্ণদোষশমনকারী, সর্বমুখপ্রদ, দেহের দৃঢ়তা-
সম্পাদক এবং রসায়নে অতি শ্রেষ্ঠ। ৬৭।

ইন্দ্রনীলের বিশেষ গুণ।

ইন্দ্রনীল তিক্তরস, উষ্ণ, কফপিত্তবায়ুনাশক এবং
অঙ্গে ধৃত হইলে শনির কোপ প্রশমিত হয়। ৬৮।

রাজবর্তের বিশেষ গুণ।

রাজবর্ত কোমল, স্নিখ, শীতল, পিত্তনাশক এবং ভূষ-
ণের সহিত পরিহিত হইলে মনুষ্যগণের সৌভাগ্য বৃদ্ধি
করে। ৬৯।

* One of the stars influencing men's destinies. The astral influence
is still undoubtingly believed in by the Hindus.

मूलम् ।

मरकतस्य विशेषगुणः ।

मणिरकतं शीतं विषम्बन्नं मधुरं सरं ।

चामपित्तहरं रुच्यं पुष्टिदं भूतनाशनं ॥ ७० ॥

वैदूर्यस्य विशेषगुणः ।

वैदूर्यसुष्णामञ्जस्त्र कफमारुतनाशनं ।

गुल्मूलप्रशमनं भूषितञ्च शुभावहं ॥ ७१ ॥

सूर्यकान्तस्य विशेषगुणः ।

सूर्यकान्तो भवेदुष्णो निर्मलञ्च रसायनः ।

वातस्थेष्वहरो मेधः पूजनाद्रवितुष्ठिदः ॥ ७२ ॥

तर्जमा ।

पान्नेका विशेष गुण कहते हैं ।

पान्ना शीतल, बिषका नाश करनेवाला, मधुररस, दास, अर्जीर्ण और पित्तका नाश, भोजनमें दृचि, शरीरके पुष्टि करनेवाला और अङ्गमें धारण किहेपर पिण्ठाचकी भय छुटते हैं । ७० ।

लशुनियेका विशेष गुण कहते हैं ।

लशुनिया उष्ण, अम्बररस, कफ और वातका नाश करनेवाला, शूल और गुल्म रोगमें बढ़ा उत्तम औषध है और भूषणके सहित अङ्गमें धारण किहेपर अति शुभ फल देता है । ७१ ।

सूर्यकान्तके विशेष गुण कहते हैं ।

सूर्यकान्त मणि उष्ण, निर्मल, रसायनकार्यमें अति प्रशस्त, वात और स्वेष्माका नाश करनेवाला, अति पवित्र और सूर्यकों तुष्टि देता है । ७२ ।

TRANSLATION.

Particular Properties of the Emerald.

70. The Emerald is cool, good in poisoning, sweet and purgative, helps digestion, cures biliousness, removes disrelish, is nutritious, and wards off spectral influence.

Particular Properties of the Cat's-eye.

71. The Cat's-eye is warm, sour and curative of cold, imperfect oxidation, chronic derangements of the spleen and colic, and is generally auspicious when worn.

Particular Properties of the Sun-stone.

72. The Sun-stone is warm, flawless, good in cold and in defective oxidation, and sacred; it is an *elixir vitae*, and is the delight of the Sun.

ଅମ୍ବବାଦ ।

ମରକତେର ବିଶେଷ ଗୁଣ ।

ମରକତ ଶୀତଳ, ବିଷପ୍ତ, ମଧୁରରସ, ବିରେଚକ, ଅଜୀର୍ଣ୍ଣନାଶକ, ପିତତ୍ୱ, ରୁଚିଜନକ, ଶରୀରେର ପୁଣ୍ଡିକାରକ ଏବଂ ଅମ୍ବେ ଧୃତ ହିଲେ ପିଶାଚେର ଭୟ ନିବାରିତ ହୟ । ୭୦ ।

ବୈଦୂର୍ଯ୍ୟର ବିଶେଷ ଗୁଣ ।

ବୈଦୂର୍ଯ୍ୟ ଉଷ୍ଣ, ଅମ୍ବରରସ, କଫବାତନିବାରକ, ଗୁଲ୍ମ ଓ ଶୂଳ ରୋଗେର ମହୋଷ୍ଠି ଏବଂ ଭୂଷଣେର ସହିତ ଅମ୍ବେ ଧୃତ ହିଲେ ଶୁଭ ଫଳ ପ୍ରଦାନ କରେ । ୭୧ ।

ସୂର୍ଯ୍ୟକାନ୍ତେର ବିଶେଷ ଗୁଣ ।

ସୂର୍ଯ୍ୟକାନ୍ତ ମଣି ଉଷ୍ଣ, ନିର୍ମଳ, ରମାଯନ, ବାତଶ୍ରେଷ୍ଠହର, ଅତି ପବିତ୍ର ଏବଂ ଦୂର୍ଯ୍ୟର ତୁଣ୍ଡିପ୍ରଦ । ୭୨ ।

मूलम् ।

चन्द्रकान्तस्य विशेषगुणाः ।

चन्द्रकान्तसु शिशिरः खिञ्चः पित्तास्तदाहतुत् ।

शिवप्रीतिकरः स्फृच्छो ग्रहालयीविनाशनः ॥ ७३ ॥

स्फटिकस्य विशेषगुणाः ।

स्फटिकः सौम्यवीर्यः स्थात् पित्तदाहार्जिशोथशुत् ।

तस्याच्चमालाजपतां धन्ते कोटिगुणं फलं ॥ ७४ ॥

वैक्रान्तस्य विशेषगुणाः ।

बजाभावे तु वैक्रान्तं रसवीर्यादिके समं ।

चयकुष्ठविषभूत्पुष्टिदं सुरसायनं ॥ ७५ ॥

तस्यमा ।

चन्द्रकान्त मणिका विशेष गुण कहते हैं ।

चन्द्रकान्तमणि शीतल, खिञ्च, रक्तपित्तका नाश करने-
वाला, निर्झाल, महादेवको प्रसन्न करनेवाला, अङ्गमे धारण
किएपर ग्रहका दोष और दारिद्र्यका नाश करता है ॥ ७३ ॥

स्फटिकका विशेष गुण कहते हैं ।

स्फटिकमणि वल करनेवाला, पित्त, दाह, व्याधि, फुला,
यह सबका नाश करनेवाला, अन्य मालाके जब किहे जैतना
फल है, उससे कोटिगुण अधिक फल स्फटिक मणिके मालासे
जप किहेसे होता है ॥ ७४ ॥

वैक्रान्तका विशेष गुण कहते हैं ।

वैक्रान्तमणि चयरोग, कुष्ठव्याधि और विषदोष, यहीं
तिनोंका नाश करनेवाला, जेह औषधमे हीरा देनेको लिखते
हैं, तिसमे जौ हीरा ना लिले, तौ वैक्रान्त मणि देना
चाहिये ॥ ७५ ॥

TRANSLATION.

Particular Properties of the Chandrakánta.

73. The *Chandrakánta* is cool and cooling, and cures haemorrhage from the nose and mouth, is transparent, very much liked by *Mahádeva*, and, when worn, removes 'chill poverty' and baneful astral influences.

Particular Properties of Crystal.

74. The Crystal gives strength and cures biliousness, morbid heat and fistula. Its rosary is infinitely more efficacious than any other.

Particular Properties of Vaikránta.

75. The *Vaikránta* is specific for consumption, leprosy and poisoning. It may enter into medicines as a substitute for diamond, inasmuch as it is fully equal to the latter in producing energy.

অহুবাদ ।

চন্দ্রকান্তের বিশেষ গুণ ।

চন্দ্রকান্ত শীতল, মিঞ্চ, রক্তপিণ্ডবিনাশক, স্বচ্ছ, মহাদেবের প্রীতিপ্রদ এবং অঙ্গে ধৃত হইলে গ্রহবেগণ্য ও দারিদ্র্যদোষ নাশ করে । ৭৩ ।

স্ফটিকের বিশেষ গুণ ।

স্ফটিক বলকারক, পিণ্ড, দাহ, ব্যাধি ও শোথ ইহাদিগের নাশকারী, অন্য কোন বস্তুর মালাতে কোন দেবতার জপ করিলে যে ফল লাভ হয়, স্ফটিকের মালা জগে তদপেক্ষা কোর্ট গুণ ফল লাভ হইয়া থাকে । ৭৪ ।

বৈক্রান্তের বিশেষ গুণ ।

বৈক্রান্ত মণি ক্ষয়রোগ, কুষ্ঠ ও বিষদোষ এই তিনেরই নাশক, হীরকের অভাবে ঔষধে বৈক্রান্ত ব্যবহৃত হইতে পারে, যেহেতু বৈক্রান্ত মণি রসবীর্যাদিতে হীরকের সমান । ৭৫ ।

मूलम् ।

वैक्रान्तं वज्रवच्छोर्यं नीलं श्वेतस्त्वं लोहितं ।

भस्त्रीभूतत्वं वैक्रान्तं वज्रस्थाने नियोजयेत् ॥ ७६ ॥

ग्रहाणां ज्योतिःशास्त्रसम्प्रत रत्नपीठनिर्णयः ।

पाद्मरागो दिनेशस्य चान्द्रकान्तो विधोरपि ।

राहोर्मारिकतः पीठः शनेर्नीलसमुद्भवः ॥ ७७ ॥

गोमेदकसु सौम्यस्य स्फटिकसु दृहस्तेः ।

शुक्रस्य वैदूर्यमध्वः प्रावालो मङ्गलस्य हि ॥ ७८ ॥

तस्त्रजमा ।

नीला, उज्जर और लाल, अहीं तिनों रङ्गका वैक्रान्त-
मणि हीराके समान शोधित और शोधित वैक्रान्त हीराकी
प्रतिनिधि होता है । ७६ ।

ज्योतिःशास्त्रके मतके अनुसार ग्रहगणकों
रत्नका पीठनिर्णय कहते हैं ।

सूर्यकी माणिकका, चन्द्रकी चन्द्रकान्तका, राज्ञकी
पात्रेका, शनिकी नीलाका, दुधकी गोमेदका, दृहस्तिकी
स्फटिकका, शुक्रकी लशुनियाका और मङ्गलकी मुंगाका
पीठ शास्त्रमें लिखा है । ७७ । ७८ ।

TRANSLATION.

76. A blue, a white or a red *Vaikránta* is refined like a diamond ; and when refined, may serve as a substitute for the latter.

THE VIEWS OF THE SANSKRIT ASTROLOGERS
ON GEMS.

The Seats of the Grahas determined.

77-78. The seat of the Sun is the ruby ; that of the Moon, the *Chandrakánta* ; that of Ráhu, the emerald ; that of Sani, the sapphire ; that of Budha, the zircon ; that of Vrihaspati, the crystal ; that of Sukra, the cat's-eye ; and finally that of Mangala, the coral ;—so says the Sástra.

অহুবাদ।

নীল, শ্বেত ও লোহিত বর্ণের বৈক্রান্ত হীরকের অ্যায়
শোধনীয় এবং শোধিত বৈক্রান্ত হীরকের প্রতিনিধি-
স্থানীয় । ৭৬ ।

জ্যোতিঃশাস্ত্রের মতে গুহগণের রাত্রি সম্বৰ্ষীয়
পীঠ অর্থাৎ আসননির্ণয় ।

সূর্যের পদ্মরাগময়, চন্দ্রের চন্দ্রকান্তময়, রাত্তির মরকত-
ময়, শনির ইন্দনীলময়, বুধের গোমেদময়, বৃহস্পতির
স্ফটিকময়, শুক্রের বৈদুর্যময় এবং মঙ্গলের প্রবালময় শীঠ
শাস্ত্রে নির্দিষ্ট আছে । ৭৭ । ৭৮ ।

मूलम् ।

विगुणग्रहाणं रब्रदानविधिः ।

माणिक्यं तरणे: सुजात्यममलं सुक्राफलं शोतगो-
र्माहेयस्य च विद्वामो निगदितः सौम्यस्य गारुदतं ।
देवेच्यस्य च पुष्परागमसुराचार्यस्य वज्रं शने-
नीलं निर्मलमन्वयोऽस्य गदिते गोमेदवैदूर्यके ॥ ७६ ॥

विगुणग्रहाणं रब्रधारणविधिः ।

वैदूर्यं विगुणे सूर्ये नीलस्य वृगलाज्वले ।
आवनेये च माणिक्यं पद्मरागं शशाङ्कचे ॥ ८० ॥
शुरौ सुक्रा भृगौ वज्रं शनौ नीलं शुभं विदुः ।
राहौ गोमेदकं धार्यं केतौ मरकतं तथा ॥ ८१ ॥

तर्जमा ।

यहेंके विगुण होनेसे रब्रदानविधि कहते हैं ।

सूर्यग्र आवल भये पर निर्दीप माणिक, चन्द्र आवल भये
पर उत्तम मोति, मङ्गल आवल भये पर मुंगा, बुध आवल
भये पर पात्रा, इहस्ति आवल भये पर पुष्पराज, शुक्र
आवल भये पर हीरा शनि आवल भये पर नीला, राज्ञ
आवल भये पर गोमेद और केतु आवल भये पर लशुनिया
देना चाहिये ॥ ७६ ॥

यहके आवल भये पर रब्रोंको धारण कहते हैं ।

सूर्यग्र आवल भये पर लशुनिया, चन्द्र आवल भये पर
बीला, मङ्गल आवल भये पर माणिक, बुध आवल भये पर
पद्मराग, इहस्ति आवल भये पर मोति, शुक्र आवल भये
पर हीरा, शनि आवल भये पर महानील, राज्ञ आवल
भये पर गोमेद और केतु आवल भये पर पात्रा धारण
करणा चाहिये ॥ ८० ॥ ८१ ॥

TRANSLATION.

Ill Stars and how to propitiate them by bestowal of Gems.

79. When the Sun is hostile, a pure ruby ; when the Moon, a good pearl ; when Mangal, a coral ; when Budha, the emerald ; when Vrihaspati, the topaz ; when Sukra, the diamond ; when Sani, the sapphire ; when Ráhu, the zircon ; and when Ketu, the cat's-eye, should be given.

What Gems should be worn to ward off evil Astral Influences.

80—81. If the Sun is adverse, the cat's-eye ; if the Moon, the sapphire ; if Mangala, the ruby ; if Budha, the ruby too ; if Vrihaspati, the pearl ; if Sukra, the diamond ; if Sani, the *mahánila* ; if Ráhu, the zircon ; and if Ketu, the emerald, should be worn.

অস্ত্রবাদ।

যে এহ বিশুণ হইলে যে রত্ন দান করিতে হয়
তাহার বিবরণ।

সূর্য বিশুণ হইলে স্বজাত মাণিক্য, চন্দ্ৰ বিশুণ হইলে
উক্তম মুঞ্জা, মঙ্গল বিশুণ হইলে বিজ্ঞম, বুধ বিশুণ হইলে
মৱকত, বৃহস্পতি বিশুণ হইলে পুষ্পরাগ, শুক্র বিশুণ হইলে
বজ্র, শনি বিশুণ হইলে ইন্দ্ৰনীল, রাহু বিশুণ হইলে গোমেদ
এবং কেতু বিশুণ হইলে বৈদুর্য দান করা কৰ্তব্য। ৭৯।

যে এহ বিৱৰণ হইলে যে রত্ন ধারণ করিতে হয়
তাহার বিবরণ।

সূর্য বিৱৰণ হইলে বৈদুর্য, চন্দ্ৰ বিৱৰণ হইলে ইন্দ্ৰনীল,
মঙ্গল বিৱৰণ হইলে মাণিক্য, বুধ বিৱৰণ হইলে পদ্মরাগ,
বৃহস্পতি বিৱৰণ হইলে মুঞ্জা, শুক্র বিৱৰণ হইলে হীৱক,
শনি বিৱৰণ হইলে মহানীল, রাহু বিৱৰণ হইলে গোমেদ এবং
কেতু বিৱৰণ হইলে মৱকত ধারণ কৱা উচিত। ৮০। ৮১।

मूलम् ।

आदित्यादिदशाजानां रत्नालङ्घारनिर्णयः ।

पञ्चरागच्च वज्रच्च विद्वमो गोमेदस्था ।

मुक्ता वैदूर्यं नीलच्च तथा मरकतं क्रमात् ।

आदित्यादिदशाजानां सर्वसम्पत्तिदायकं ॥ ८२ ॥

राज्ञां पीठनिर्णयः ।

यो यस्य हि दशाजातः पीठस्यस्य हि तन्मयः ।

स्फटिकसु महीन्द्राणां सर्वेषामेव सुज्यते ॥ ८३ ॥

तद्वज्मा ।

**सूर्यग्र आदि ग्रहके दशामे जात मनुष्यके
भूषणका वर्णन करते हैं ।**

सूर्यग्रकी दशामे उत्पन्न मनुष्यकों पञ्चरागका, चन्द्रकी दशामे उत्पन्न मनुष्यकों हीराका, मङ्गलकी दशामे उत्पन्न मनुष्यकों मुंगाका, बुधकी दशामे उत्पन्न मनुष्यकों गोमेदका, शृङ्खलनिकी दशामे उत्पन्न मनुष्यकों मोतिका, शुक्रकी दशामे उत्पन्न मनुष्यकों लशुनियाका, शनिकी दशामे उत्पन्न मनुष्यकों नीलाका और राज्ञीकी दशामे उत्पन्न मनुष्यकों पान्चेका भूषण धारण करणा चाहिये । ८२ ।

राजाको पीठनिर्णय करते हैं ।

राजाकी जन्म समयमे जिस ग्रहकी दशा होये, उस ग्रहका शास्त्रमे जो रत्नका पीठ कहते हैं, वही सब रत्नका पीठ सब राजाको भी करणा चाहिये, या स्फटिक मणिका पीठ सबको शुभजनक है । ८३ ।

TRANSLATION.

What jewelled Ornaments should be worn for the above purpose.

82. When the Sun is evil, the ruby; when the Moon, the diamond; when Mangala, the coral; when Budha, the zircon; when Vrihaspati, the pearl; when Sukra, the cat's-eye; when Sani, the sapphire; and when Ráhu, the emerald, should be used with ornaments.

The Seats of Kings determined.

83. THE seat of the *graha* under whose influence a king is born, is also his seat; and a crystal seat is good for all.

অনুবাদ।

সূর্যাদির দশাজাত ব্যক্তিবর্গের রত্নালঙ্কারনির্ণয়।

সূর্যের দশাজাত ব্যক্তির পদ্মরাগ, চন্দ্রের দশাজাত ব্যক্তির হীরক, মঙ্গলের দশাজাত ব্যক্তির বিক্রম, বুধের দশাজাত ব্যক্তির গোমেদ, বৃহস্পতির দশাজাত ব্যক্তির মুক্তা, শুক্রের দশাজাত ব্যক্তির বৈদূর্য, শনির দশাজাত ব্যক্তির ইন্দ্ৰনীল এবং রাহুর দশাজাত ব্যক্তির মৱকত দ্বারা নির্ণিত অলঙ্কার ধারণ বিধেয়। ৮২।

রাজাদিগের পীঠনির্ণয়।

যে রাজা যে গ্রহের দশাতে জন্ম পরিগ্রহ করেন, সেই গ্রহের যে রত্নের পীঠ নির্দিষ্ট হইয়াছে, রাজাৰও সেই রত্নের পীঠ হওয়া আবশ্যক, অথবা স্ফটিকের পীঠ সকলের পক্ষেই শুভজনক। ৮৩।

मूलम् ।

अभिषेके च याचायासुत्सवे जयकर्मणि ।

अयस्कान्तोपषट्ठितः संग्रामे पीठ इष्टते ॥ ८४ ॥

गद्धोदगरचिते वर्षाणि नृपतिर्वसेत् ।

शुद्धरत्नमयं पीठं भजते घनगर्जिते ॥ ८५ ॥

राज्ञां सिंहासननिर्णयः ।

राज्ञां वरासुनं नाम श्रीसिंहासनमुच्यते ।

पद्मः शङ्खो गजो हंसः चिंहो भृङ्गो ऋगो ऋषः ॥ ८६ ॥

तर्जनमा ।

अभिषेक, याचा, जयकर्म और संग्राममे अयस्कान्तसे बनाया पीठ इन सबमे आहिये । ८४ ।

राजालोग वर्षाकालमे पात्राके बनाया पीठके उपर और जिस समयमे भेद गर्वे, उस समयमे विशुद्धमणिका बनाया पीठके उपर बैठे । ८५ ।

राजेंके सिंहासननिर्णय कहते हैं ।

राजालोग सभाके बीचमे जिस सिंहासनपर बैठे, उसको श्रीसिंहासन कहते हैं। यही सिंहासन आठ प्रकारका होता है। जैसा पद्मसिंहासन, शङ्खसिंहासन, गजसिंहासन, हंससिंहासन, सिंहसिंहासन, भृङ्गसिंहासन, मृगसिंहासन और ऋवसिंहासन । ८६ ।

TRANSLATION.

84. In coronation, in setting out on a journey, in victory, and in war, a seat of loadstone should be used.

85. In the rainy season, kings should use seats of emeralds ; and when the clouds begin to roar, they should sit on seats of pure gems.

The Thrones of Kings determined.

86. The magnificent seat on which a king sits, is called the *Srīsinhásana*. There are eight kinds of it:—viz., *Padma-sinhásana* (Lotus-throne), *Sankha-sinhásana* (Conch-throne), *Gaja-sinhásana* (Elephant-throne), *Hansa-sinhásana* (Swan-throne), *Sinhasinhásana* (Lion-throne), *Vringa-sinhásana* (Beetle-throne), *Mriga-sinhásana* (Deer-throne), and *Hayasinhásana* (Horse-throne).

অমুবাদ ।

অভিষেকসময়ে, ঘাত্বাকালে, জয়কর্মে এবং সংগ্রামে
অযন্ত্রান্তনির্মিত পীঠ ব্যবহার্য । ৮৪ ।

নৃপতিগণ বর্ধাকালে মরকতময় পীঠ ব্যবহার করিবেন,
এবং যে সময়ে মেষগর্জন আরম্ভ হইবে, তখন বিশুদ্ধ
রত্নময় পীঠে উপবেশন করিবেন । ৮৫ ।

রাজাদিগের সিংহাসননির্ণয় ।

রাজারা যে শ্রেষ্ঠ আসনে উপবেশন করিয়া থাকেন,
তাহাকে শ্রীসিংহাসন বলে । সেই সিংহাসন পদ্মসিংহাসন,
শঙ্খসিংহাসন, পজসিংহাসন, হংসসিংহাসন, সিংহনিংহাসন,
ভূঙ্মসিংহাসন, মুগসিংহাসন ও হয়সিংহাসন, এই অক্টবিধ
হইয়া থাকে । ৮৬ ।

मूलम् ।

चष्टौ सिंहासनानीति नौतिशास्त्रविदो विदुः ।
आदित्यादिदशाजानां भूपतौनां यथाक्रमं ॥ ८७ ॥

पद्मसिंहासनं ।

गम्भारीकाष्ठघटितं पद्ममालोपचिचितं ।
पद्मरागविचिचाङ्गं शुद्धकाञ्चनसमृतं ॥ ८८ ॥

तरङ्गमा ।

नौतिशास्त्रके ज्ञाननेवाले पण्डित लोग कहते हैं, की सूर्योद आदि आठ ग्रहका दशमे जात राजालोगके बही आठ ग्रकारका सिंहासन क्रम क्रमसे शुभजनक हैं; अर्थात् सूर्योदकी दशमे जन्म भये पर पद्मसिंहासन, चन्द्रकी दशमे जन्म भये पर शुद्धसिंहासन, मङ्गलकी दशमे जन्म भये पर गजसिंहासन, दुधकी दशमे जन्म भये पर हंससिंहासन, इहस्तिकी दशमे जन्म भये पर सिंहसिंहासन, शुक्रकी दशमे जन्म भये पर ऋग्नसिंहासन, शनिकी दशमे जन्म भये पर मृगसिंहासन और राज्ञकी दशमे जन्म भये पर हयसिंहासनके उपर उपवेशन करणा चाहिये । ८७ ।

पद्मसिंहासनका विवरण कहते हैं ।

जो सिंहासन गम्भारीकाठके बनाये, पद्ममाला और पद्मरागमणिकरके चित्र करणा, आच्छे सोएसे आच्छादित करणा । ८८ ।

TRANSLATION.

87. In the opinion of the authorities, these eight kinds of thrones are respectively auspicious to kings born under the eight astral influences ;—that is, if a king is born under the influence of the Sun, the Lotus; if of the Moon, the Conch; if of *Mangala*, the Elephant; if of *Budha* the Swan; if of *Vrihaspati*, the Lion; if of *Sukra*, the Bee; if of *Sani*, the Deer; if of *Rāhu*, the Horse throne, should be used.

The Lotus Throne.

88. THE throne which is made of *gámbhári* wood, which is mounted with pure gold, which is decorated with lotus garlands and rubies :

অহুবাদ।

নীতিশাস্ত্রবিং পণ্ডিতেরা বলেন, সূর্যাদি অষ্ট গ্রহের দশাজাত রাজগণের পক্ষে এই অষ্টবিধি সিংহাসন ক্রমান্বয়ে শুভজনক; অর্থাৎ সূর্যের দশায় জন্ম হইলে পদ্মসিংহাসন, চন্দ্রের দশায় জন্ম হইলে শঙ্খসিংহাসন, মঙ্গলের দশায় জন্ম হইলে গজসিংহাসন, বুধের দশায় জন্ম হইলে হংসসিংহাসন, বৃহস্পতির দশায় জন্ম হইলে সিংহসিংহাসন, শুক্রের দশায় জন্ম হইলে ভৃঙ্গসিংহাসন, শনির দশায় জন্ম হইলে মৃগসিংহাসন এবং রাত্তির দশায় জন্ম হইলে হয়-সিংহাসনে উপবেশন করা কর্তব্য। ৮৭।

পদ্মসিংহাসন।

যে সিংহাসন গম্ভারীকার্ত্তগঠিত, পদ্মমালা ও পদ্ম-
রাগ মণিতে বিচ্ছিন্ন, বিশুদ্ধ কাঞ্চনে আচ্ছাদিত। ৮৮।

मूलम् ।

चरणाग्रे पद्मकोषाः पद्मारागविचिचिताः ।
दिच्छ्रुत्युन्निका राजदादशङ्कुलिसम्भिताः ॥ ८६ ॥
राजासने चतस्रश्च एवं दादश युन्निकाः ।
रत्नैश्च नवमिः कार्यं निर्माणं चान्तरान्तरा ॥ ८० ॥
रक्तवस्त्रावृतं ह्येतत् पद्मसिंहासनं मतं ।
अचोपित्वा नरपतिः प्रतापमतिविन्दति ॥ ८१ ॥

शङ्खसिंहासनं ।

भट्टेन्द्रकाष्ठघटितं शङ्खमालोपशोभितं ।
शुद्धस्फटिकचिच्चाङ्गं शुद्धरूपोपशोभितं ॥ ८२ ॥
चरणाग्रे शङ्खनाभियुन्निकाः समविंशतिः ।
स्थाने स्थाने विधातव्याः शुद्धस्फटिकसंस्कृताः ।
शुक्रपट्टावृतं हेतत् शङ्खसिंहासनं मतं ॥ ८२ ॥

वर्जमा ।

जिस सिंहासनके हेंफे पद्मारागमणिकरके बनाये कमल-
कलिका, जिसके आठों दिशामे राजा के बारे अङ्गुलिपरिमित
आठ युन्नलिका ॥ ८३ ॥

सिंहासनमे चार युन्नलिका, वह प्रकारसे बारे युन्नलिका-
युक्त और जिसका मामे मामे नौरतका निर्माणकौशल
देखते भये ॥ ८० ॥

जिस सिंहासन लालकापड़े से आच्छादित करणा, तिसके
पद्मसिंहासन बोला जाता है, जो राजा यह प्रकारका
सिंहासनमे बैठे, सो अतिप्रतापी होता है ॥ ८१ ॥

शङ्खसिंहासनका विवरण कहते हैं ।

जो सिंहासन इन्द्रकाष्ठके बनावना, शङ्खकी मालासे शोभित
करणा, सुन्दर स्फटिकमणि और सुन्दर चांदीसे चिचित
करणा, जिसको चरणकी तरे स्थान स्थानमे शङ्खनाभिका बना-
बना सान्नादश युन्नलिका करके युक्त और उच्चर पट्टवस्त्रकरके
आच्छादित करणा, तिसको शङ्खसिंहासन बोलते हैं ॥ ८२ ॥ ८३ ॥

TRANSLATION.

89-90-91. At the foot of which there is a *padmakosha* ornamented with rubies, at the eight sides of which there are as many figures, each measuring the king's twelve fingers, which, has four figures in it, which is exquisitely embossed with the nine gems, and which is covered with a scarlet cloth, is called a Lotus-throne. Kings, sitting on it, attain great power.

The Conch Throne.

92-93. THAT throne which is composed of *vadrendra* wood, which is decorated with chains of conch, which is inlaid with pure crystal and silver, the fore-parts of whose feet are partly made of conch and embellished with pure crystal, which contains twenty-seven figures, and which is covered with a white silken cloth, is called a Conch-throne.

অনুবাদ।

যাহার চরণোপান্তে পদ্মরাগবিচ্ছিন্ন পদ্মকোষ, যাহার আট দিকে রাজার দ্বাদশ-অঙ্গুলি-পরিমিত আটটী পুত্রলিকা । ৮৯।

সিংহাসনে চারিটী পুত্রলিকা, এইরপে দ্বাদশটী পুত্রলিকাবিশিষ্ট এবং যাহার মধ্যে মধ্যে নবরত্নের নির্মাণকৌশল লক্ষিত হয় । ৯০।

যাহা রক্তবস্ত্রে আবৃত, তাহাকে পদ্মসিংহাসন বলে, রাজগণ এইপ্রকার সিংহাসনে উপবেশন করিয়া অত্যন্ত প্রতাপশালী হন । ৯১।

শঙ্খসিংহাসন।

যে সিংহাসন ভদ্রেন্দ্র (উভম কুরচী) কার্ত্তনির্মিত, শঙ্খমালাতে শোভিত, বিশুদ্ধ স্ফটিক ও বিশুদ্ধ রোপ্যে বিচ্ছিন্ন, যাহার চরণাগ্রে স্থানে স্থানে শঙ্খনাভিনির্মিত, বিশুদ্ধ স্ফটিকে সংস্কৃত, সপ্তবিংশতি পুত্রলিকা এবং যাহা শুক্র পত্রবস্ত্রাবৃত, তাহাকে শঙ্খসিংহাসন বলে । ৯২। ৯৩।

मूलम् ।

गजसिंहासनं ।

पनसेनोपघटितं गजमालोपशोभितं ।

विद्वैरपि वैद्यौयैः काञ्चनेनापि शोभितं ॥ ६४ ॥

चरणाश्रे गजशिरः पुच्छादैकैकपुत्रिका ।

माणिकै रचिता रक्तवस्त्रादिकविभूषणं ।

गजसिंहासनं नाम साम्राज्यफलदायकं ॥ ६५ ॥

इंसिंहासनं ।

शालकाष्ठेन घटितं इंसमालोपशोभितं ।

पुष्परागैः काञ्चनेन कुरुविन्दैश्च चिचितं ॥ ६६ ॥

तरुजमा ।

गजसिंहासनका विवरण कहते हैं ।

जो सिंहासन पनसके काष्ठके बनावना, गजके स्खरूपसे शोभित करणा, लशुनिया, मुंगा और सोणा यह तिनोंसे आच्छादित करणा । ६४ ।

जिसको चरणके तरे गजका मस्तक बनावना और सो गजके पुच्छ तरफ एक-एक युत्तली देना, जो लाल कापड़े से आच्छादित करणा, तिसको गजसिंहासन कहते हैं, यह गजसिंहासन साम्राज्यदान करता है । ६५ ।

इंसिंहासनका विवरण कहते हैं ।

जो सिंहासन शालकाष्ठसे बनावना, इंसके समूहकरके शोभित करणा, पुखराज, काञ्चन और कुरुविन्द इन तिनोंसे चिचित करणा । ६६ ।

TRANSLATION.

The Elephant Throne.

94—95. THAT throne which is made of *panasa** wood, which contains figures of the elephant, which is decked out in cat's-eyes, *vidrumas*, and gold, whose feet rest upon heads of elephants, which has a figure on each limb of the elephants, and which is covered with a scarlet cloth, is called an Elephant Throne. It leads to empire.

The Swan-Throne.

96. THAT throne which is made of *sál* wood, which is embellished with figures of the swan, which is decorated with topazes, gold and *kuruvin das*:

অনুবাদ ।

গজসিংহাসন ।

যে সিংহাসন পনসকার্ত্তনির্মিত, গজপ্রতিমূর্তিতে
শোভিত, বৈদূর্য, বিজ্ঞ ও কাঞ্চন দ্বারা সুশোভিত । ১৪।

যাহার চরণাগ্রে গজের মন্তক এবং সেই গজের পুচ্ছাদি
প্রত্যেক অঙ্গে একটী পুত্তলিকা, যাহা রক্তবন্ধে
আবত, তাহাকে গজসিংহাসন বলে, গজসিংহাসন সাত্রাজ্য-
ফল প্রদান করে । ১৫।

হংসসিংহাসন ।

যে সিংহাসন শালকাঠে গঠিত, হংসমূহে শোভিত,
পুষ্পরাগ, সুবর্ণ ও কুরুবিন্দে বিচিত্রিত । ১৬।

मूलम् ।

चरणाग्रे हंसरूपं पुन्निकाखेकविंशतिः ।
गोमेदकोपघटिता पीतवस्त्रविभूषितं ।
हंससिंहासनं नाम सर्वानिष्टविनाशनं ॥ ६७ ॥

सिंहसिंहासनं ।

चन्दनेनोपघटितं सिंहमालोपशोभितं ।
शुद्धहीरकंचिचाङ्गं शुद्धकाञ्चननिर्मितं ॥ ६८ ॥
चरणाग्रे सिंहलेखं पुन्निकाखेकविंशतिः ।
शुक्रियुक्ताभिरन्यैश्च निर्मलैरेव भूषितं ॥ ६९ ॥

तर्जमा ।

जिसको चरणके तरे हंसकाखरूप बनावना, जो गोमेद-
मणिका एकइश पुन्नलिकाकरके आच्छे शोभित और पीयर
वस्त्रसे आच्छादित करणा, तिसको हंससिंहासन कहते हैं,
जो राजा दूस पर बैठे, तिसका सम्पूर्ण विघ्नका नाश होता
है । ६७।

सिंहसिंहासनका विवरण कहते हैं ।

जो सिंहासन चन्दनकाङ्गसे बनावना, सिंहके खरूपके
समूहकरके शोभित करणा, विशुद्ध हीरा और विशुद्ध
सोणेसे चिचित करणा । ६८ ।

जिसको चरणके तरे सिंहका खरूप और एकइश
पुन्नलिका देना और शुक्रि और अन्य अन्य वस्त्रसे उत्पन्न
भया निर्मल मोतिकरके भूषित करणा । ६९ ।

TRANSLATION.

97. The foreparts of whose feet have figures of swans, which is decked out with twenty-one figures composed of zircons, and which is covered with yellow cloth, is called the Swan-throne. This removes every evil.

The Lion Throne.

98—99. THE throne which is made of sandal wood, which is embellished with figures of the lion, which is ornamented with pure diamonds and gold, whose feet contain figures of lions and twenty-one other figures, which is decorated with good oyster-begotten and other pearls :

ଅହୁବାଦ ।

ଯାହାର ଚରଣାଗ୍ରେ ହଂସେର ଅତିମୂର୍ତ୍ତି, ଯାହା ଗୋମେଦ-
ନିର୍ମିତ ଏକବିଂଶତି ପୁତ୍ରଲିକା-ସ୍ଵଶୋଭିତ ଏବଂ ପୀତ-
ବନ୍ଦ୍ରାବୃତ, ତାହାକେ ହଂସ-ସିଂହାସନ ବଲେ, ହଂସସିଂହାସନେ
ସର୍ବପ୍ରକାର ଅନିଷ୍ଟ ବିନଷ୍ଟ ହୟ । ୧୭ ।

ସିଂହସିଂହାସନ ।

ଯେ ସିଂହାସନ ଚନ୍ଦନକାର୍ତ୍ତେ ନିର୍ମିତ, ସିଂହାକୁତିସମୁହେ
ଶୋଭିତ, ବିଶୁଦ୍ଧ ହୀରକ ଓ ବିଶୁଦ୍ଧ କାଞ୍ଚନେ ଚିତ୍ରିତ, ଯାହାର
ଚରଣାଗ୍ରେ ସିଂହପ୍ରତିମୂର୍ତ୍ତି ଏବଂ ଏକବିଂଶତି ପୁତ୍ରଲିକା, ଯାହା
ଶୁଭ୍ୟତ୍ଵବ ଓ ଅଞ୍ଚାନ୍ତ ବନ୍ତୁଜାତ ନିର୍ମଳମୁକ୍ତା-ଭୂଷିତ । ୧୮ । ୧୯ ।

मूलम् ।

शक्तवस्त्रावृतं हेत्रत् सिंहसिंहासनं मतं ।
चत्रोषित्वा नरपतिः कृतस्थां साधयति चितिं ॥ १०० ॥

भृङ्गसिंहासनं ।

भृङ्गमालोपसहितं शुद्धचम्पककल्पितं ।
शुद्धैर्मरकतैर्युक्तं पादाग्रे पद्मकोषिकाः ॥ १०१ ॥
दाविंशतिः पुञ्जिकासु नीलबस्त्रविभूषितं ।
भृङ्गसिंहासनं नाम शत्रुक्षयजयप्रदं ॥ १०२ ॥

मृगसिंहासनं ।

निम्बकाष्ठेन घटितं मृगमालोपशोभितं ।
इन्द्रनीलैर्महानोलैः काव्यनेनापि चिचितं ॥ १०३ ॥

तर्जमा ।

जो उज्जर वस्त्रसे आच्छादित करणा, तिसको सिंह-
सिंहासन कहते हैं । जो राजा इसमे बैठे, सो एथू भरके
पालनकर्ता । १०० ।

भृङ्गसिंहासनका विवरण कहते हैं ।

जो सिंहासन विशुद्ध चम्पक काष्ठसे बनावना, भृङ्गके
समूहकरके शोभित करणा, विशुद्ध मरकत मणिकरके सुक,
जिसका चरणके तरे कमलके कुंदीके स्वरूप बनावना और
वाइश पुञ्जलिका बनावना और करिया वस्त्रसे विभूषित
करणा, तिसको भृङ्गसिंहासन कहते हैं । जो राजा भृङ्ग-
सिंहासनपर बैठे, सो शत्रुके क्षय करे और जयको
पावे । १०१ । १०२ ।

मृगसिंहासनका विवरण कहते हैं ।

जो सिंहासन निम्बका काष्ठसे बनाया, मृगसमूहकरके
शोभित करणा, इन्द्रनील, महानील और सोणा, इन
तिनोसे चिचित करणा । १०३ ।

TRANSLATION.

100. And which is covered with white cloth, goes by the name of Lion-throne. The use of this throne leads to universal dominion.

The Beetle Throne.

101-102. THE throne which is composed of pure *champaka*-wood, which is decorated with figures of the beetle and with pure rubies, whose feet rest upon *padmakoshas* and twenty-two figures, and which is covered with blue cloth, is the Beetle-throne. It brings about destruction of foes and victory.

The Deer Throne.

103. THIS throne is made of *nimba* wood, decorated with figures of deer and ornamented with sapphires, *mahánilas*,* and gold.

অনুবাদ।

যাহা শুল্কবন্ধাৰত, তাহাকে সিংহসিংহাসন বলে, এই সিংহাসনে উপবেশন কৱিয়া নৱপতিগণ সমুদায় পৃথিবীৰ আধিপত্য লাভ কৱিতে পাৱেন। ১০০।

ভঙ্গসিংহাসন।

যে সিংহাসন বিশুদ্ধ চম্পককাঠে নিৰ্মিত, ভঙ্গসমূহে শোভিত, বিশুদ্ধ মৱকতযুক্ত, যাহাৰ চৱণাত্রে পদ্মকোষ ও দ্বাবিংশতি পুত্রলিকা এবং যাহা নীলবন্ধে বিভূষিত, তাহাকে ভঙ্গসিংহাসন বলে, ভঙ্গসিংহাসনে শক্রক্ষয় ও জয়লাভ হয়। ১০১। ১০২।

মৃগসিংহাসন।

যে সিংহাসন নিষ্঵কাঠে নিৰ্মিত, মৃগসমূহে শোভিত, ইন্দ্ৰনীল, মহানীল ও স্বৰ্বর্ণে বিচিত্ৰিত। ১০৩।

* *Vide ante.*

मूलम्

चरणाग्रे मृगशिरश्चत्वारिंश्च पुञ्चिकाः ।
नौलवस्त्रादियुक्तं भृगसिंहासनं मतं ।
लक्ष्मीविजयसम्पन्नैरुज्यप्रदमुन्नमं ॥ १०४ ॥

हयसिंहासनं ।

केशरेणोपघटितं हयमालोपशोभितं ।
समस्तरबभूषाच्च पुञ्चिकाः पञ्चसप्ततिः ॥ १०५ ॥
चरणाग्रे हयशिरश्चित्वस्त्रादिभूषणं ।
हयसिंहासनं नाम लक्ष्मीविजयवर्द्धनं ॥ १०६ ॥

तरुजमा ।

जिसका चरणके तरे मृगका मस्तक बनावना, चालिश पुञ्चलिका बनावेके सर्वच दैदेना और जो काले वस्त्रसे आच्छादित करणा, तिसको भृगसिंहासन कहते हैं। जो राजा इसपर बैठे, सो राजा लक्ष्मी, विजय, सम्पद, श्रीरक्षी नीरोगता यह सब पावे । १०४ ।

हयसिंहासनका विवरण कहते हैं ।

जो सिंहासन नागकेशरके काष्ठसे बनावना, घोड़ासमूह-करके शोभित करणा, जिसका चरणके तरे रब्रसमूहकरके भूषित, पंचाहन्तर पुञ्चलिका बनावना और घोड़ाका शिरका स्वरूप देना, जो विचित्र वस्त्रकरके भूषित करणा, तिसको हयसिंहासन कहते हैं। जो राजा इसपर बैठे, सो लक्ष्मी और विजयको पावे । १०५ । १०६ ।

TRANSLATION.

104. Its legs rest upon heads of deer; it contains forty figures; and is decked out in blue cloth. This seat confers wealth, victory, prosperity and healthiness.

The Horse Throne.

105-106. THAT throne which is made of *nág-kesara* wood, which is ornamented with figures of horses, whose legs rest upon seventy-five figures and heads of horses studded with all the gems, and which is decked out in colored cloths, is called the *Horse-throne*. It confers wealth and victory.

ଅହୁବାଦ ।

ଯାହାର ଚରଣାଗ୍ରେ ଯୁଗମନ୍ତକ ଓ ଚତ୍ଵାରିଂଶ୍ରେ ପୁନ୍ତଲିକା ଏବଂ ଯାହା ନୀଳବନ୍ଦ୍ରାଦିଯୁକ୍ତ, ତାହାକେ ଯୁଗସିଂହାସନ ବଲେ, ଯୁଗସିଂହାସନ ଲକ୍ଷ୍ମୀ, ବିଜୟ, ସମ୍ପଦ ଓ ଅନାମ୍ୟତ୍ୱ ପ୍ରଦାନ କରେ । ୧୦୪ ।

ହୟସିଂହାସନ ।

ଯେ ସିଂହାସନ ନାଗକେଶର-କାଠନିର୍ମିତ, ଅଶ୍ଵମୁହେ ଉପ-ଶୋଭିତ, ଯାହାର ଚରଣାଗ୍ରେ ସମ୍ପଦ ରତ୍ନଭୂଷିତ ପଥସପ୍ତି ପୁନ୍ତଲିକା ଓ ହୟମନ୍ତକ ଏବଂ ଯାହା ଚିତ୍ରବନ୍ଦ୍ରାଦିଶୋଭିତ, ତାହାକେ ହୟସିଂହାସନ ବଲେ, ହୟସିଂହାସନେ ଲକ୍ଷ୍ମୀ ଓ ବିଜୟ ବର୍କିତ ହୟ । ୧୦୫ । ୧୦୬ ।

मूलम् ।

राज्ञां चामरनिर्णयः ।

हस्तदयोन्नतः शुक्रः सुवर्णवलिमूषितः ।

हीरेणालङ्कृतो राज्ञां भव्यमानसुखप्रदः ॥ १०७ ॥

हीरच्च पद्मरागस्त्रं वैदूर्यं नील एव च ।

मणिर्वलिषु योक्तव्यो ब्रह्मादीनां यथाक्रमं ॥ १०८ ॥

राज्ञां क्लचनिर्णयः ।

द्वान्त्रिंशन्मौक्तिकी माला द्वाच्चिंशत्तच दापयेत् ।

सब्दोपरि ब्रह्मवर्णं विशुद्धं हीरकं न्यसेत् ॥ १०९ ॥

तद्वज्मा ।

राजोंका चामरका निर्णय कहते हैं ।

दो हातका बड़ा, उच्चरवर्ण, सोणेका दण्डयुक्त, हीराकरके शोभित, देखतके अतिसुन्दर चामर राजोंको मङ्गल-जनक है ॥ १०७ ।

ब्राह्मण आदिकरके चारों वर्णको राजलोगको यथाक्रमसे चामरदण्डमे होरा, माणिक, लशुनिया और नीला यह चारों रत्नकरके शोभित करणा चाहिये ॥ १०८ ।

राजोंका क्लचकी निर्णय कहते हैं ।

राजा सकलके क्लचमे बच्चिशमोत्तिसे बनाया बच्चिश माला देना चाहिये और क्लचके उपर एक खण्ड ब्राह्मणवर्ण, उच्चर हीरा लागाना चाहिये ॥ १०९ ।

TRANSLATION.

*The Regal Chowries.**

107. A TWO-HANDED white diamond-studded chowrie, with a gold handle, is pleasant to kings.

108. The handles of chowries of Brahmin, Kshatriya, Vaisya and Sudra sovereigns should respectively be ornamented with diamonds, rubies, cat's-eyes and sapphires.

The Regal Umbrellas.

109. THE regal umbrellas should be fringed with thirty-two chains of thirty-two pearls each ; and their tops should be crested with a pure diamond of the Brahmin species.

অস্ত্রবাদ ।

রাজাদিগের চামরনির্ণয় ।

হস্তদ্বয় উন্নত, শুক্রবর্ণ, সুবর্ণদণ্ডযুক্ত, হীরকে অলঙ্কৃত দেখিতে সুন্দর চামর রাজাদিগের স্থৰ্থজনক । ১০৭ ।

আঙ্কণাদি চারি জাতীয় রাজাদিগের চামরদণ্ডে যথা-
ক্রমে হীরক, মাণিক্য, বৈদূর্য ও ইন্দ্ৰনীল এই চারি জাতীয়
রত্ন যোগ করা কর্তব্য । ১০৮ ।

রাজাদিগের ছত্রনির্ণয় ।

রাজাদিগের ছত্রে দ্বাত্রিংশমুক্তাগ্রথিত দ্বাত্রিংশৎ ছড়া
মালার ঝালর দিতে হইবে এবং ছত্রের উপরিভাগে এক-
খানি ব্রহ্মবর্ণ বিশুদ্ধ হীরক বিন্যস্ত থাকিবে । ১০৯ ।

* The bushy tail of *Bos Grunniens*, used as a fly-flap and as one of the insignia of royalty.

मूलम् ।

दण्डाग्रे कुरुविन्दांश्च पद्मारागांश्च विन्यसेत् ।
इत्यं नवदण्डाख्यक्षचराजो महीभुजां ॥ ११० ॥

राज्ञां गृहोपरि हीरकबिन्यासफलं ।
विशुद्धहीरकन्यासो विज्ञेयः सदनोपरि ।
तेन नश्चन्ति सर्वाणि अरिष्टानि महीभुजां ॥ १११ ॥

भृङ्गारनिर्णयः ।
राज्ञोऽभिषेकपाचं यद्भृङ्गार इति समातं ।
यथाक्रमं समुद्दिष्टमादित्यादिदशाभुवां ॥ ११२ ॥

तरुजमा

क्षचदण्डके अग्रभागमे कुरुविन्द और माणिक देना
चाहिये, यह क्षचको नवदण्डक्षच कहते हैं । ११० ।
राजालोगोके गृहके उपर हीरा विन्यास करणेका
फल कहते हैं ।

राजालोगोनके गृहके उपर विशुद्धहीरा देना चाहिये,
तिसमे सब दोषका नाश होता है । १११ ।

भृङ्गारनिर्णय कहते हैं ।

जो पाचकरके राजाका अभिषेकका निर्वाच है,
तिसको भृङ्गार कहते हैं । सूर्यादिक ग्रहके दशामे जन्म-
योका राजिंकी अभिषेक पाचस्थ रत्नका विवरण यथाक्रम
करके कहते हैं । ११२ ।

TRANSLATION.

110. The pommels of the handles of the umbrellas should be set with *kuruvindas* and rubies. These are called the regal *navadanda* umbrellas.

The Effect of setting pure Diamonds on the Fronts of the Palaces of Kings.

111. THE fronts of regal palaces should burn with pure diamonds. This wards off every kind of evil.

The Vringára ascertained.

112. THE vessel which is used in pouring out water in coronating monarchs is entitled *vringára*. The gems which should respectively be placed on the *vringára*, having regard to the various astral influences swaying the intended kings, are as follows:—

অম্ববাদ !

ছত্রদণ্ডের অগ্রভাগে কুরুবিন্দ এবং পদ্মরাগমণি দিতে হইবে, ইহাকেই রাজাদিগের নবদণ্ড ছত্র বলে। ১১০।

রাজাদিগের গৃহোপরি বিশুদ্ধ হীরকবিন্যাসফল।

রাজাদিগের গৃহোপরি বিশুদ্ধ হীরকবিন্যাস বিধেয়, তাহাতে সর্বপ্রকার অনিষ্ট নিবারিত হয়। ১১১।

ভঙ্গারনির্ণয়।

যে পাত্রের জলস্বারা স্বান করাইয়া রাজাদিগের অভিযেক-কার্য নির্বাহ হয়, তাহাকে ভঙ্গার বলে। সূর্য্যাদি গ্রহের দশাজাত রাজগণের অভিযেকপাত্রস্থ রঞ্জের বিষয় যথাক্রমে বলা যাইতেছে। ১১২।

मूलम् ।

पद्मरागस्तथा वज्रं वैदूर्यं मौक्तिकं तथा ।

नीलं मरकतचैव सुक्ता च सप्त कौचिताः ॥ ११३ ॥

भृङ्गरसपत्रके न्यस्या न भौमो मणिर्हति ।

कानकं मूलमयं वापि सर्वेषामुपश्चिते ॥ ११४ ॥

हीरकः पद्मरागच्च वैदूर्यं नील एव च ।

चत्वारो मणयो धेयाच्चतुर्णां सेचनाम्भसि ॥ ११५ ॥

इत्यनिश्चित्य यः कुर्याद्गृहपतिः सेकमालनः ।

स चिरायुर्भवेद्भोगी इतोऽन्यस्त्वन्यथाचरन् ॥ ११६ ॥

तर्जमा ।

सूर्य, चन्द्रमा, बुध, छहस्रति, शुक्र, शनि और राज्ञ
यह सातो ग्रहके दशामे जिस राजाका जन्म है, तिसके
अभिषेकपात्रके विषे यथाक्रमकरके माणिक, हीरा, लशु-
निया, मोति, नीला, पान्ना और मोति, यह सातो रत्न देना।
मङ्गलकी दशामे जिसका जन्म है, तिसके अभिषेकमे कोइ
रत्न देना नाहि चाहि । अथवा शुद्ध सोणेका या माटुका
बनाया पाच सवको चाहिये । ११३ । ११४ ।

ब्राह्मण, चृचिय, वैश्य और शूद्र वही चारों जातीयोंको
राजाको अभिषेकपात्रमे यथाक्रमकरके हीरा, माणिक,
लशुनिया और नीला वही चारों जातीय रत्न देना । ११५ ।

जो राजा यह सब विचार करके अपन अभिषेक करता
है, सो वज्जत दिन जीयेत है और भोग करते हैं । जो राजा
यही प्रकार विचार नाहि करते हैं, सो असाधु और भोग-
हीन होता है । ११६ ।

TRANSLATION.

113-114. For those respectively influenced by the Sun, the Moon, *Budha*, *Vrihaspati*, *Sukra*, *Sani* and *Ráhu*, the ruby, diamond, cat's-eye, pearl, sapphire, emerald and pearl should be placed on the coronation vessel. None need be placed for those kings influenced by *Mangala*; but the pure golden or the clay *vringára* is auspicious for all.

115. In the vessels used in the coronations of Brahmin, Kshetrya, Vaisya, and Sudra sovereigns, diamonds, rubies, cat's-eyes and sapphires should respectively be placed.

116. Those sovereigns who are invested in compliance with this ordinance, attain long lives and prosperity; otherwise bad results ensue.

অহুবাদ ।

সূর্য, চন্দ, বুধ, বহস্পতি, শুক্র, শনি ও রাহু এই সপ্ত-
গ্রহের দশজাত ভূপতিগণের অভিষেকপাত্রে যথাক্রমে
পদ্মরাগ, হীরক, বৈদূর্য, মুক্তা, ইন্দুনীল, মরকত ও মুক্তা
এই সকল রত্ন স্থাপন করা কর্তব্য; মঙ্গলের দশজাত রাজ-
গণের অভিষেকপাত্রে কোন রত্ন সংযোগের আবশ্যক করে
না। অথবা শুন্দ হিরণ্য বা মৃগ্য পাত্র সকলের পক্ষেই
উপযুক্ত। ১১৩। ১১৪।

আঙ্গ, ক্ষত্রিয়, বৈশ্য ও শূদ্র এই চারি জাতীয় রাজা-
দিগের অভিষেকপাত্রে যথাক্রমে হীরক, পদ্মরাগ, বৈদূর্য
ও ইন্দুনীল, এই চারি জাতীয় রত্নবিন্যাস বিধেয়। ১১৫।

যে নৃপতি এই সকল বিষয় বিচার করিয়া অভিষিঞ্চ
হন, তিনি দীর্ঘজীবী ও ভোগশালী হইতে পারেন, ইহার
অন্যথাচরণে ফলেরও অন্যথা হইয়া থাকে। ১১৬।

मूलम् ।

स्वत्तिकायां रत्नस्थापननिषेधः ।

भगवानुवाच ।

खड्गं गरुडकखड्गच्च स्फटिकं पुष्परागकं ।

इन्द्रनीलं सूर्यमणिं रद्राचं कुशमूलकं ॥ ११७ ॥

निर्मात्यच्चैव नैवेद्यं हरिदण्डमणिन्तदा ।

गोरोचनाच्च सुक्राच्च शुक्रिं माणिक्यमेव च ॥ ११८ ॥

रजतं काञ्छनच्चैव प्रवालरबमेव च ।

त्वयि ये खापयिष्यन्ति मूढाच्चैतानि मेदिनि ।

पच्यन्ते कालसूचे च वर्षाणामयुतं ध्रुवं ॥ ११९ ॥

तरङ्गमा ।

माटिका विषे रत्नधारणका निषेध कहते हैं ।

भगवान बोले ।

तरबार, गथड़ाके माथेका खड्ग, स्फटिकमणि, पुष्पराज,
इन्द्रनील, सूर्यकान्त, रद्राच, कुशकी जड़ ॥ ११७ ॥

देवतका निर्मात्य, नैवेद्य, पाचा, गोरोचना, मोति,
जैने धूतिमे मोति पयदा होता है, तौन सूति,
माणिक ॥ ११८ ॥

चांदी, सोणा, मुंगा हे दृष्टि! एतने सब वस्तु जो कोइ
मूढ मनुष्य तुमरे विषे धरेगा, सो निष्य दशहाजार वर्ष
कालसूच नाम नरकमे दास करेगा ॥ ११९ ॥

TRANSLATION.

The putting of Gems on the Ground interdicted.

117, 118, 119. BHAGABÁNA said :—“Whoever, O Earth, should foolishly place on thee the sword, the horn of the rhinoceros, crystal, topaz, the sapphire, the sun-stone, the *rudráksha*,* *kusamúla*, the *nirmálya*,† the edibles offered to a god, the emerald, *gorochaná*,‡ the pearl, the oyster, the ruby, silver, gold, and the coral, shall verily live for ten-thousand years in the hell called *kálsútra*.”

অমুবাদ।

মৃত্তিকাতে রঞ্জন্ত্বাপন নিষেধ।

ভগবান् বলিয়াছিলেন।

খড়গ, গঙ্গারের খড়গ, স্ফটিক, পুষ্পরাগ, ইন্দুনীল,
সূর্যকান্ত, রুজ্জাক্ষ, কুশমূল। ১১৭।

দেবতাদিগের নির্মাল্য, নৈবেদ্য, মরকত, গোরোচনা,
মুক্তা, মুক্তোৎপাদিকা শুক্তি, মাণিক্য। ১১৮।

রৌপ্য, শ্঵র্ণ, প্রবাল, হে পৃথি ! এই সব বস্তু যে
সকল মৃচ ব্যক্তি তোমাতে স্থাপন করিবে, তাহারা
নিশ্চয়ই দশ সহস্র বৎসর কাল কালসূত্রনামক নরকে বাস
করিবে। ১১৯।

* The berry of the tree *Elaeocarpus Ganitrus*.

† Flowers offered to a deity.

‡ A yellow substance found in the brain of kine.

मूलम् ।

रत्नदानफलं ।

हीरकं मौक्तिकस्यैव प्रवालस्य मणिन्तथा ।

यो ददाति द्विजश्रेष्ठ शक्रपुर्यां स गच्छति ॥ १२० ॥

रत्नाभरणधारणफलं ।

धन्यं यशस्यमायुष्यं श्रीमद् व्यसनसूदनं ।

हृषीणं काम्यमोजस्यं रत्नाभरणधारणं ॥ १२१ ॥

ग्रहदृष्टिहरं मुष्टिकरं दुःखप्रणाशनं ।

पापदौर्माण्डियशमनं रत्नाभरणधारणं ॥ १२२ ॥

तर्जना ।

रत्नके दानका फल कहते हैं ।

हे द्विजवर ! जो मनुष्य हीरा, मोति, मुङ्गा और माणिक दान करते हैं, सो मनुष्य इन्द्रलोकको जाते हैं । १२० ।

रत्नके अलङ्कार धारणका फल कहते हैं ।

रत्नके अलङ्कारको धारण किहे पर सम्मान, यश, परमायु, धन, आनन्द और वल वाढ़े और सर्वप्रकारका अभिलाषका सिद्धि होता है । १२१ ।

रत्नके अलङ्कारके धारणसे अहका दोष, दुःख, पाप और हौर्माण्डियका नाश, शरीरकी पुष्टि होता है । १२२ ।

TRANSLATION.

*The Fortune attending bestowal of
Gems for Merit.*

120. HE who bestows on Brahmins diamonds, pearls, corals and rubies, goes to Indra's heaven.

*The Fortune attending the Wearing of Gemmed
Ornaments.*

121. THE wearing of gemmed ornaments brings respect, fame, longevity, wealth, happiness, strength and fruition.

122. Over and above this, it wards off evil astral influence, makes the body healthy, removes misery and ill-fortune, and washes away sin.

অনুবাদ ।

ধর্ম্মার্থে রত্নদানের ফল ।

যে ব্যক্তি হীরক, মুক্তা, প্রবাল ও মাণিক্য আঙ্গণকে
দান করে, সে ব্যক্তি ইন্দ্রলোকে গমন করে । ১২০ ।

রত্নাভরণধারণের ফল ।

রত্নাভরণ ধারণ করিলে সম্মান, ঘৃণা, আঘ্ৰ, ধন, আনন্দ
ও বল বৃদ্ধি এবং সর্বপ্রকার কামনাসিদ্ধি হয় । ১২১ ।

রত্নাভরণ ধারণে গ্রহদৃষ্টিনাশ, শরীরের পুষ্টি, ছঃখনাশ
এবং পাপ ও দৌর্ভাগ্য প্রশমিত হয় । ১২২ ।



मूलम् ।

वासः स्वगृगन्धरत्नानां धारणं प्रीतिवर्द्धनं ।

रक्षोन्नमार्थप्रमारोग्यसौभाग्यकरसुन्तमं ॥ १२३ ॥

खप्रे रत्नदर्शनफलं ।

मत्सरं मांसं मौकिकश्च शङ्खचन्दनहीरकं ।

यसु पश्यति स्वप्नान्ते विपुलं धनमालभेत् ॥ १२४ ॥

खप्रे हृष्टा च तीर्थानि सौधरत्नगृहाणि च ।

जयसुकच्च बलवान् तीर्थस्तावी भवेत्वरः ॥ १२५ ॥

सुकाच्छारं पुष्पमाल्यं चन्दनश्च शुभं ब्रज ।

खप्रेददाति विप्राय तस्य श्रीः सर्वतः सुखी ॥ १२६ ॥

तर्जमा ।

उत्तम वस्त्र, माला, उत्तम गन्ध और रत्नका भूषण, यह सब मनुष्यको प्रीति देते हैं और रात्रसाइकी उपद्रवका नाश करणेवाला, अर्थ, शरीरमें आरोग्य और सुन्दर भाग्य देनेवाला है ॥ १२३ ॥

खप्रमे रत्नके दर्शनका फल कहते हैं ।

जो मनुष्य खप्रमे महरी, मांस, मोति, शङ्ख, चन्दन और हीरा इन सबकों देखते हैं, तेह मनुष्यकों विपुल धनलाभ होती है ॥ १२४ ॥

जो मनुष्य खप्रमे तीर्थकों, अटारी, रत्नका युह दर्शन करे, सो मनुष्य जयसुक, तीर्थस्तावका फलभागी और बलवान् होते हैं ॥ १२५ ॥

हे ब्रज ! जो मनुष्य खप्रमे व्राजाणकों मोतिका माला, फुलका छार और उत्तम चन्दन दान करे, सो मनुष्य बज्जत धन पावे और सवधकारसे सुखी होये ॥ १२६ ॥



TRANSLATION.

123. Elegant dresses, garlands, fragrant objects and jewelled ornaments are the objects of desire: they remove the disturbances of *Rákshasas*, restore health and bring wealth and good fortune.

The Fortunes implied by dreams of Gems.

124. THE man who dreams a fish, flesh, a pearl, a conch, sandal or a diamond, comes by immense wealth on awaking.

125. If one sees a sacred spot, a palace, or a gem-house, attains success and strength, and reaps the merit of having actually visited a place of pilgrimage.

126. O Vraja, the man who in a dream bestows on a Brahmin a pearl-chain, a garland or fragrant sandal-paste, gains riches and happiness.

অচুবাদ।

উভম বসন, মাল্য, সদগুর্খ ও রত্নাভরণ মানবগণের
প্রীতিপদ এবং রাক্ষসাদির উপদ্রববিনাশক, অর্থকর,
আরোগ্যদায়ী ও সৌভাগ্যপদ। ১২৩।

স্বপ্নে রত্নদর্শনফল।

যে ব্যক্তি স্বপ্নে মৎস্য, মাংস, মৌক্তিক, শঙ্খ, চন্দন ও
হীরক দর্শন করে, সে স্বপ্নান্তে বিপুল ধন প্রাপ্ত হয়। ১২৪।

মনুষ্যগণ স্বপ্নে তীর্থস্থান, অট্টালিকা ও রত্নগৃহ দর্শন
করিলে জয়যুক্ত, তীর্থস্থানের ফলভাগী ও বলবান হয়। ১২৫।

হে ব্রজ ! যে ব্যক্তি স্বপ্নে আক্ষণকে মুক্তাহার, পুষ্প-
মাল্য, উভম চন্দন দান করে, সে ব্যক্তি বিপুল ধনশালী
ও সর্বপ্রকারে শুখী হয়। ১২৬।

मूलम् ।

कुमारी चाष्टवर्धीया रत्नभूषणभूषिता ।

यस्य तुष्टा भवेत् सप्रे तस्य तुष्टा च पार्वती ॥ १२७ ॥

सप्रे च बालिकां हृष्टा लब्धा स्फटिकमालिकां ।

इन्द्रचार्पं शुक्लघनं स प्रतिष्ठां लभेदधुवं ॥ १२८ ॥

याचाकाले रत्नदर्शनफलं ।

ददर्श मङ्गलं रामः शुश्राव जयसूचकं ।

बुद्धे मनसा सर्वं विजयं वैरिसंचयं ॥ १२९ ॥

तर्जमा ।

सप्रमे रत्नके अलङ्कार करके भूषित अष्टवर्धीकी कुमारी कन्या जिसके उपर प्रसन्न होये, तिसको उपर भगवती प्रसन्न हैं ॥ १२७ ॥

सप्रमे बालिका, इन्द्रधनु, उच्चर मेघ देखे अथवा स्फटिक मणिका माला पावे, तो सर्वच प्रतिष्ठा मिले ॥ १२८ ॥

याचाकालमे रत्नका दर्शनके फल कहते हैं ।

रामचन्द्र युद्धमे याचाकी समयमे जब मङ्गलजनक द्रव्य देखे और शुभसूचक मङ्गल शब्द शुने, तब अपने मनमे विचारा, की हमारि जय और शत्रुकी नाश होगा ॥ १२९ ॥

TRANSLATION.

127. The man on whom a virgin of eight, glistening with gems, smiles in a dream, becomes the favorite of *Bhagabati*.*

128. He who dreams of a girl, the rainbow or a white cloud, or who in a dream obtains a crystal chain, receives respect everywhere.

The Effect of seeing Gems on the eve of a Journey.

129. On the eve of setting out for a fight, Rámchandra† counted upon victory when he happened to see auspicious signs and hear auspicious sounds.

অহুবাদ।

রঞ্জানকারভূষিতা অষ্টবর্ষীয়া কুমারী স্বপ্নে যাহার প্রতি
প্রেসন্ন হয়, ভগবতী তাহার উপর সন্তুষ্ট হন। ১২৭।

স্বপ্নে বালিকা, ইন্দ্রধনু ও শুক্রবর্ণ মেষ দেখিলে অথবা
স্ফটিকমালা প্রাপ্ত হইলে সর্বত্র প্রতিষ্ঠা লাভ হয়। ১২৮।

যাত্রাকালে রঞ্জদর্শনের ফল।

রামচন্দ্র যুদ্ধ্যাত্রাসময়ে মাঙ্গল্য দ্রব্য দর্শন এবং শুভ-
সূচক ধৰনি শ্রবণ করাতে মনে মনে জানিতে পারিলেন,
যুক্তে অবশ্যই জয়লাভ এবং বৈরিকুল নিষ্পূর্ণ হইবে। ১২৯।

* The spouse of *Mahadeva* and personification of the cosmic force.

† The redoubted solar hero.

मूल्यम् ।

माणिकं रजतं मुक्तां मणीन्दस्त्रं प्रवालकं ।
दधि लाजं शुद्धधान्यं शुद्धपुष्पस्त्रं कुङ्गमं ॥ १३० ॥
ताम्रं स्फटिकरैत्यच्च सिंहूरं रक्तचन्दनं ।
गन्धस्त्रं हीरकं रबं ददर्शे दक्षिणे शुभम् ॥ १३१ ॥

जपसंख्यानिर्णयः ।

मुक्ताफलैर्विहूमैर्वा रुद्राच्चैः स्फटिकेन वा ।
गणना सर्वथा कार्या सम्यगङ्गुलिपर्वमिः ।
हिरण्यरक्तमणिभिर्जयं शतगुणं भवेत् ॥ १३२ ॥

रत्नयुक्तरुद्राच्चधारणफलं ।

मुक्ताप्रवालस्फटिकरौप्यवैदूर्यकाच्चनैः ।
समेतान् धारयेद्यस्त्रु रुद्राच्चान् स प्रियो भवेत् ॥ १३३ ॥

तर्जमा ।

रामचन्द्र अपने दक्षिणभागमे माणिक, चांदी, मोति,
उत्तम मणि, मुंगा, दही, लाता, उज्जर धान्य, उज्जर पुष्प,
कुङ्गम तांवा, स्फटिकमणि, पारा, सिंहूर, लाल चन्दन,
उज्जर चन्दन और हीरा एतने शुभसूचक वस्तु
देखे ॥ १३० ॥ १३१ ॥

जपसंख्याकी निर्णय कहते हैं ।

मोति, मुंगा, रुद्राच, स्फटिक, या अङ्गुलीके पर्वकरके
जपसंख्याका निर्णय करणा चाहिये, अन्य कोइ वस्तुके मालासे
जप किहेथे जो फललाभ है, सोये और अन्य अन्य मालासे
जप किहेथे तिससे शैगुण्य फललाभ होता है ॥ १३२ ॥

रत्नयुक्त रुद्राच्चधारणका फल कहते हैं ।

जो मनुष्य मोति, मुंगा, स्फटिक, चांदी, लशुनिया और
सोणा यह सवकरके संयुक्त रुद्राच्च धारण करे, सो मनुष्य
महादेवका प्रिय होता है ॥ १३३ ॥

TRANSLATION.

130—131. He saw on his right rubies, silver, pearls, gems, curds, *khai*,* white grain, white flowers, saffron, copper, crystal, mercury, vermilion, the red and the white sandal-paste and diamonds.

The Rosary determined.

132. THE rosary should be composed of pearls, coral, *rudrakshya*, or crystal ; or the names should be counted on certain finger-joints. A rosary of gold or gems is a hundred times as auspicious as any other.

The Effect of wearing Rudrákshas with Gems.

133. THE man who wears *rudrákshas*, together with pearls, corals, crystals, silver, cat's-eyes and gold, propitiates *Mahádeva*.

অমুবাদ।

তিনি দক্ষিণভাগে মাণিক্য, রৌপ্য, মুক্তা, উক্তম মণি, প্রবাল, দধি, ধৈ, শুল্ক ধান্য, শুল্ক পুষ্প, কুসুম, তাত্র, স্ফটিক, পারদ, সিন্দূর, রঞ্জ চন্দন, খেত চন্দন ও হীরক দর্শন করিয়া-ছিলেন। ১৩০। ১৩১।

জপসংখ্যা নির্ণয়।

মুক্তা, বিক্রম, রূদ্রাক্ষ, স্ফটিক, অথবা অঙ্গুলিপর্ব দ্বারা জপসংখ্যা নির্ণয় করা কর্তব্য, অন্য কোন বস্তুর মালাতে জপ করিলে যে ফল লাভ হয়, স্ববর্ণ ও অপরাপর রঞ্জের মালায় জপ করিলে তাহার শত গুণ ফল লাভ হইয়া থাকে। ১৩২।

রত্নযুক্ত রূদ্রাক্ষধারণের ফল।

যে ব্যক্তি মুক্তা, প্রবাল, স্ফটিক, রৌপ্য, বৈদুর্য ও কাঞ্চন এই সকল বস্তুর সংযোগে রূদ্রাক্ষ ধারণ করে, সে ব্যক্তি মহাদেবের প্রিয় হয়। ১৩৩।

* Parched grain.

मूलम्

रत्नैः पानीयजलशुद्धिकरणं ।

शुचिसान्द्रपटस्थावैः च्छ्रजन्तुविवर्जितं ।

सच्चं कनकसुकाद्यैः शुद्धं स्थाहोषवर्जितं ॥ १३४ ॥

रन्धितद्रव्यविशेषस्य पात्रविशेषे स्थापनविधिः ।

काचजे स्फाटिके बाथ वैदूर्यादिविचित्रिते ।

धारयेत् सर्वदा पात्रे रागघाड़वशट्टकान् ॥ १३५ ॥

तरुजमा

रत्नसे जलकी शुद्धि कहते हैं ।

पहिले पवित्र और घन पटुवस्त्रसे जलको छांकनेसे
छोटे कीट आदिकी निटन्ति करके पौछे वही जलमे सोणा
और मोति आदि रत्न देना, तो जल शुद्ध हो और सब
दोषकरके रहित होगा । १३४ ।

पाककिये कोइ बखुको किस पात्रमे धरणे से
कोइ फल है, सो कहते हैं ।

रागघाड़व (आनारका रस और किसमिसयुक्त मुंगकी
दाल) और शट्टक (घीउ और पाणिमिथित आटा) यह
दो खानेका बखु सर्वदा काच, सफ्टिक, या वैदूर्य आदिक
मणिकरके बनाया पात्रमे धरणा चाहिये, इसका विपरीतसे
यह सब बखुके दोसरे मुण होने शके । १३५ ।

TRANSLATION.

How to purify Water by Gems.

134. By first straining water through a piece of clean and thick silk, it is freed from animalculæ; next by putting under it gold, pearls, &c., it is rendered perfectly pure and good.

The Placing of cooked Food in suitable Vessels.

135. *Rágasháraba,* sattaka,† &c.*, should always be placed in vessels of glass or crystal, or in those studded with cat's-eyes, &c.; otherwise the qualities of the things may change.

অনুবাদ।

রত্ন দ্বারা পানীয় জলশুক্রিকরণ।

অগ্রে পবিত্র ও ঘন পট্টিবস্ত্রে জল ছাকিলে ক্ষুদ্র কীটাদি
বর্জিত, পশ্চাত স্ফুরণ ও মুক্তা প্রভৃতি রত্নসংযোগ করিলে
অতি নির্মল ও দোষবর্জিত হয়। ১৩৪।

রন্ধিত দ্রব্যবিশেষ পাত্রবিশেষে স্থাপনবিধি।

রাগষাড়ব (দাঢ়িম ও দ্রাক্ষাযুক্ত মুগের দাল) ও শউক
(মুত ও জলমিশ্রিত আটা) ইত্যাদি ভোজ্যদ্রব্য সর্বদাই
কাচ বা স্ফটিক অথবা বৈদুর্যাদি রত্ন-বিচ্ছিন্ন পাত্রে রাখা
কর্তব্য, নতুবা তাহাদের গুণান্তর হইতে পারে। ১৩৫।

* A dish composed of a kind of kidney bean called *mudga*, mixed with the pomegranate and the grape juice.

† It is composed of flour mixed with *ghee*.

मूलम् ।

भगवन्नन्दिरे रत्नविन्यासविधिः ।
वज्रन्तु पूर्वतो दद्यादाग्नेयां भौक्तिकं तथा ।
वैदूर्यं दक्षिणे दद्याच्छङ्गं नैर्कृतिगोचरे ॥ १३६ ॥
स्फटिकं वाहणे दद्यात् पुष्परागन्तु वायवे ।
उत्तरे चन्द्रकान्तन्तु ऐशान्यामिन्द्रनीलकं ।
पद्मरागं व्यसेन्मध्ये यथावहिजसत्तम ॥ १३७ ॥

रत्नयन्त्रे शक्तिपूजनफलं ।
विद्वमे रचिते यन्त्रे पद्मरागेऽथवा प्रिये ।
इन्द्रनीलेऽथ वैदूर्येऽस्फटिके मारककेऽपिवा ॥ १३८ ॥
पूजयेद् यो विशालाच्चि शक्तिं भक्तिद्वयोऽपि सः ।
धनं पुच्चं तथा दारान् यशांसि लभते धुवं ॥ १३९ ॥

तर्जनमा ।

भगवानके मन्दिरमे रत्नके स्थापनका विधि कहते हैं ।
हे ब्राह्मण ! भगवानके मन्दिरके पूर्वभागमे हीरा,
अग्निकोणमे मोति, दक्षिणमे लशुनिया, नैर्कृत कोणमे शङ्ग,
स्थापन करणा चाहिये । १३६ ।

पश्चिमदिकमे स्फटिक, वायुकोणमे युष्मराज, उत्तरमे
चन्द्रकान्त, ईशानकोणमे नीला और मध्यमे माणिक स्थापन
करणा चाहिये । १३७ ।

रत्नका यन्त्रमे शक्तिका पूजाका फल कहते हैं ।

हे विशालाच्चि ! जो भग्नुष्म अक्षिमान होकरके मुंगा,
माणिक, नीला, लशुनिया, स्फटिक और पात्रा दूत्यादि
कोइ रत्नके बानाया यन्त्रमे शक्तिका पूजा करे, वो भग्नुष्म
निश्चयसे धन, पुच्च, वश, स्त्री, लाभ करे ॥ १३८ ॥ १३९ ॥

TRANSLATION.

The Setting of Gems in Temples.

136-137. O *ducija*, on the east of an image should be set the diamond ; on the south-east, the pearl ; on the south, the cat's-eye ; on the south-west, the conch ; on the west, the crystal ; on the north-west, the topaz ; on the north, the moon-stone ; on the north-east, the sapphire ; and near the middle, the ruby.

The Effect of Worshipping Sakti with a Gemmed Vessel

138-139. O DEAR, large-eyed girl, he who reverentially worships *Sakti* with a vessel set with *vidrumas*, rubies, sapphires, cat's-eyes, crystals, and emeralds, indubitably obtains wealth, sons, wives and fame.

অহুবাদ ।

তগবন্মন্দিরে রত্নস্থাপননিয়ম ।

হে দ্বিজবর ! তগবানের মন্দিরের পূর্বভাগে হীরক, অঞ্চিকোণে মুক্তা, দক্ষিণদিকে বৈদুর্য্য, নৈর্ঘ্যতকোণে শঙ্খ স্থাপন করা কর্তব্য । ১৩৬ ।

পশ্চিমদিকে স্ফটিক, বায়ুকোণে পুষ্পরাগ, উত্তরে চন্দ্ৰকান্ত, ঈশানকোণে ইন্দ্ৰনীল এবং মধ্যস্থলে পদ্মরাগ বিন্যাস কৰিতে হয় । ১৩৭ ।

রত্নযন্ত্রে শক্তিপূজার ফল ।

হে প্রিয়ে বিশালাক্ষি ! যে ব্যক্তি ভক্তিপূর্বক বিদ্রূম, পদ্মরাগ, ইন্দ্ৰনীল, বৈদুর্য্য, স্ফটিক এবং মরকত, ইত্যাদি যে কোন রত্ন-নির্মিত যন্ত্রে শক্তির আরাধনা করে, সে ব্যক্তি নিশ্চয়ই ধন, পুত্র, দারা ও যশ লাভ করে । ১৩৮। ১৩৯।

मूलम् ।

रत्ने लक्ष्मीपूजनं ।

माणिक्येषु च मुक्तासु माल्येषु च मनोहरा ।
मणीन्द्रेषु च हीरेषु क्षीरेषु चन्दनेषु च ॥ १४० ॥
दक्षशाखासु रथासु नवमेषु वसुषु ।
वैकुण्ठे पूजिता साहौ देवी नारायणेन च ॥ १४१ ॥

रत्नदेवीपूजनफलं ।

इन्द्रनीलमयीं देवीं विष्णुर्ज्ञयते सदा ।
विष्णुलं प्राप्तवान् तेन अद्भुतैकं सनातनं ॥ १४२ ॥
स्फाटिकां शोभनां देवीं वरुणोर्ज्ञयते सदा ।
वरुणत्वं हि संप्राप्तं तेन कृद्ग्राम समन्वितं ॥ १४३ ॥

तर्जनमा ।

रत्नके उपर लक्ष्मीका पूजनकी विधि कहते हैं ।
पहिले नारायण वैकुण्ठमे माणिक, मौति, माला, सुन्दर-
मणि, हीरा, दुध, चन्दन, उत्तम दक्षशाखा और नये मेघ
यही सब वसुमे लक्ष्मीका पूजा किया । १४० । १४१ ।

रत्नके बनाया देवीकी पूजाका फल कहत हैं ।

नारायणजी नौलाको देवीकी मूर्त्ति बनाय करके पूजा
किये, तेसे विष्णुलं प्राप्त भये । १४२ ।

वरुण स्फटिकमणिका देवीकी मूर्त्ति बनाय करके पूजा
किये, तेसे समृद्धि करके सुक्त वरुणलोगका स्थानी भये । १४३ ।

TRANSLATION.

The Worship of Lakshmi with Gems.

140-141. PRIMARILY, Náráyana worshipped *Lakshmi* in *Baikuntha** with rubies, pearls, garlands, good gems, diamonds, milk, sandal-paste, beautiful twigs, new clouds, etc.

The Fortune obtained by Worshipping Gemmed Images of Goddesses.

142. By worshipping the image of a goddess studded with sapphires, Náráyana has obtained his wonderful spiritual power for ever and a day.

143. By constantly worshipping a goddess made of crystal, *Varuna*† has become the master of all the waters.

অমুবাদ ।

রঞ্জে লক্ষ্মীপূজা ।

প্রথমে নারায়ণ বৈকুঞ্জে মাণিক্য, মুক্তা, মালা, উভম
মণি, ইৰক, ছঞ্চ, চন্দন, রমণীয় বৃক্ষশাখা, ও নব মেঘ
ইত্যাদি বস্ত্রে লক্ষ্মীদেবীর পূজা করেন । ১৪০ । ১৪১ ।

রত্ন-নির্বিত-দেবী-পূজার ফল ।

নারায়ণ ইন্দ্ৰনীলময়ী দেবীর পূজার ফলে পরমাশৰ্য্য
ও নিত্য বিশুদ্ধ প্রাপ্ত হইয়াছেন । ১৪২ ।

বৰুণ সৰ্বদা স্ফটিকময়ী দেবীর আরাধনা করিয়া ঐশ্বর্য-
সম্পন্ন বৰুণত্ব প্রাপ্ত হন । ১৪৩ ।

* The heaven of this god.

† The god of water.

मूलम् ।

सुक्ताशैलमयीं देवीं सोमः पूजयते सदा ।

तेन सोमोऽपि संप्राप्तः सोमत्वं सततोऽच्चलं ॥ १४४ ॥

प्रवालकमयीं देवीं यजन्ते पञ्चगोत्तमाः ।

तेन नागासु भोगाक्षाः प्रयान्तप्रेते परं पदं ॥ १४५ ॥

बद्ररत्नमयीं देवीं यजन्ते मातरः सदा ।

माटत्वं प्राय ताः सर्वा प्रयान्ति परमं पदं ॥ १४६ ॥

तथा त्वमपि देवेन्द्र यदीच्छसि परां गतिं ।

शिवां मणिमयीं पूज्य लभते मनसेष्ठितं ॥ १४७ ॥

तर्जमा ।

चन्द्रमा मोतिका देवीकी मूर्त्ति बनाय करके पूजा किये,
तेथे मून्दर उच्चल चन्द्रलोकका स्थानी भये । १४४ ।

रस्तलोग मुंगाकी देवीकी मूर्त्ति बनाय करके पूजा किये,
तेथे भोगी हय करके उत्तम स्थान पावते भये । १४५ ।

माटकागण हीराका देवीकी मूर्त्ति बनाय करके सर्वदा
पूजा किये, तेथे माटत्व पाय करके उत्तम स्थान पावते
भयी । १४६ ।

हे देवराज ! तुमभी मणिका देवीकी मूर्त्ति पूजा करो, तेथे
तोमारा मनोऽभिलाष पूरा होगा और उत्तम गतिको
पावेंगे । १४७ ।

TRANSLATION.

144. The Moon constantly worshipped a goddess made of pearls, and hence his divine effulgence.

145. The *Pannagas** paid their adorations to a goddess composed of coral, and have, in consequence, come by high stations.

146. Women can always escape the curse of sterility by adoring a goddess decked with diamonds.

147. Therefore, O God of gods, do thou too pay thy devotions to a gemmed goddess, that thou mayst see thy dearest desires crowned with fulfilment, and that thy life may be “one perpetual growth of heavenward enterprise.”

অহুবাদ।

চন্দ্ৰ সৰ্বদা মুক্তাময়ী দেবীৰ অৰ্চনা কৱেন, সেই ফলে
অতি উজ্জ্বল সোমস্ত প্ৰাণু হইয়াছেন। ১৪৪।

পন্নগ সকল প্ৰবালময়ী দেবীৰ আৱাধনা কৱিয়াই নানা
ভোগশালী হইয়া পৱন পদ প্ৰাপ্ত হয়। ১৪৫।

মাতৃকাগণ সৰ্বদা বজ্রময়ী দেবীৰ উপাসনার ফলে মাতৃত্ব
প্ৰাপ্ত হইয়া পৱন পদ প্ৰাপ্ত হইয়াছেন। ১৪৬।

অতএব হে দেবেন্দ্ৰ ! তুমিও মণিময়ী দেবীৰ অৰ্চনা
কৱ, তাহাতে তোমাৰ মনোহভিলাষ পূৰ্ণ এবং শ্ৰেষ্ঠ গতি-
লাভ হইবে। ১৪৭।

* Semi-divine serpents.

मूलम् ।

रत्ननिर्मितशिवलिङ्गपूजनफलं ।

सूत उवाच ।

लिङ्गानि कल्याणिता तु स्थाधिकारात् रूपतः ।

विश्वकर्मा ददौ तेषां नियोगाद् ब्रह्मणः प्रभोः ॥ १४८ ॥

इन्द्रनीलमयं लिङ्गं विष्णुना पूजितं सदा ।

पद्मरागमयं शक्रो हैमं विस्तवसः सुतः ॥ १४९ ॥

मौक्तिकं सोमराहृषीमान् वज्रलिङ्गं विभावसुः ।

स्फाटिकं वरणो राजा आदित्यास्तामनिर्मितं ॥ १५० ॥

तरङ्गमा ।

रत्नके बनाये शिवलिङ्गकी पूजाका फल कहते हैं ।

सूतजी बोले ।

विश्वकर्मा विष्णिकर्ता ब्रह्माके आश्रामे अनुसार तिन सबको अपने अपने अधिकारके अनुरूप शिवलिङ्गका निर्माण करके सबको देते भये ॥ १४८ ॥

विष्णु, इन्द्रनीलका, इन्द्र मणिका, कुवेर सोणेका, शिव-लिङ्गकी पूजा करते हैं ॥ १४९ ॥

चन्द्रमा मोतिका, अग्नि हीराका, वरण स्फटिक मणिका, सूर्य तविका शिवलिङ्गकी पूजा करते भये ॥ १५० ॥

TRANSLATION.

The Fortune acquired by Worshipping Gemmed Images of Siva.

Súta said :—

148. HAVING been desired by Brahmá—the Creator—*Viswakarmá** made for and gave to each a *linga* of Siva, suited to his possessions.

149-150. Vishnu always worships a *Siva-linga* of sapphires; Indra, one of rubies; *Kuvera*, one of gold; the sensible Moon, one of pearls; *Agni*, an image of diamonds; *Varuna*, an image of crystal; the twelve *A'dityas*, an image of copper.

অমুবাদ।

রহনিষ্ঠিত শিবপূজার ফল।

স্তুত বলিয়াছিলেন।

বিশ্঵কর্মা স্থষ্টিকর্তা ব্রহ্মার আদেশানুসারে তাঁহাদিগের
স্ব স্ব অধিকারের অনুরূপ শিবলিঙ্গ নির্মাণ করিয়া সকলকে
দিলেন। ১৪৮।

বিষ্ণু ইন্দ্রনীলময়, ইন্দ্র পদ্মরাগময়, কুবের স্বর্গময়
শিবলিঙ্গ সর্বদা পূজা করেন। ১৪৯।

বুদ্ধিমান् চন্দ্ৰ মুক্তাময়, অগ্নি হীরকময়, বৰুণ স্ফটিক-
ময়, দ্বাদশ আদিত্য তাত্রময় শিবলিঙ্গের আরাধনা
করেন। ১৫০।

* The Hindu Vulcan, without the opprobrium of rebellion against the Omnipotent.

मूर्खम्

अनन्ताद्या महानागाः प्रवालकमयं शुभं ।
दारुजं निर्वैतिर्भक्त्या यमो मारकतं शुभं ।
लेभिरे च यथान्यायं प्रपूज्य ब्रह्मणः पदं ॥ १५१ ॥
अपिच ।

सामान्यमेतत् कथितं व्रतस्यास्य समाप्तः ।
प्रतिमासविशेषस्य प्रवदामि यथाक्रमं ॥ १५२ ॥
वैश्वासे विश्वलिङ्गं च्छैष्ठे मारकं शुभं ।
आषाढे औक्तिकं विद्यात् आवणे नीलनिर्मितं ॥ १५३ ॥
मासे भाद्रपदे चैव पश्चारागमयं परं ।
अश्वद्युज्यान्तु विधिवत् गोमेदकमयं शुभं ॥ १५४ ॥

तरुजमा

अनन्त आदि सर्पगण मुंगाका, निर्वैति काष्ठका, यम
पाञ्चेका शिवलिङ्गाका पूजा करके ब्रह्मपदको प्राप्त होते
अये ॥ १५१ ॥

औरभी कहते हैं ।

सब मासका व्रतका विधान सामान्यसे कोहि आवे,
आव विशेषसे प्रतिमासका विवरण यथाक्रम करके कहते
हैं ॥ १५२ ॥

वैश्वास माहिनामे हीराका बनाया शिवलिङ्गपूजन,
च्छैष्ठ माहिनामे पाञ्चका बनाया शिवलिङ्गपूजन, आषाढ
माहिनामे भोतिका बनाया शिवलिङ्गपूजन, आवण माहि-
नामे नीलाका बनाया शिवलिङ्गपूजन ॥ १५३ ॥

भादो माहिनामे माणिकका बनाया शिवलिङ्गपूजन,
कुयार माहिनामे गोमेदका बनाया शिवलिङ्गपूजन ॥ १५४ ॥

TRANSLATION.

151. Again, *Ananta** and the other great serpents adore the *linga* of coral, *Niriti*, of wood, *Yama*, of emeralds. The worship of these leads to the highest power and greatness.

Listen further.

152. We have thus given a brief account of the *Siva-vrata*;—now we shall come to the consideration of the months, in respect of this subject.

153-154. In April, the diamond; in May, the emerald; in June, the pearl; in July, the sapphire; in August the ruby; in September, the zircon:

অহুবাদ।

অনন্তাদি মহানাগগণ প্রবালময়, নির্ধতি দারুময়, যম
মরকতময় শিবলিঙ্গ অতিভজ্জপূর্বক যথাবিধি অর্চনা করিয়া
অঙ্গপদ প্রাপ্ত হন। ১৫১।

আরও বলিতেছি।

সংক্ষেপে এই শিবত্বতের বিবরণ একপ্রকার বলা হই-
যাছে, একশণে প্রতিমাসীয় বৃত্তান্ত বিশেষরূপে ক্রমে ক্রমে
বলা যাইতেছে। ১৫২।

বৈশাখ মাসে বজ্রের, জ্যেষ্ঠ মাসে মরকতের, আষাঢ়
মাসে মৃত্যুর, শ্রাবণ মাসে ইন্দ্ৰনীলের। ১৫৩।

ভাদ্র মাসে পদ্মরাগের, আশ্বিন মাসে গোমেদের। ১৫৪।

*The great serpent who kept the earth from going down to “bottomless perdition” at the reign of Chaos.

मूलम् ।

कार्त्तिके वैद्वत्मं लिङ्गं वैदृथं मार्गशीर्षके ।

पुष्परागमयं पौषे माघे तु मणिं वरं ॥ १५५ ॥

फाल्गुने चन्द्रकान्तोत्यं चैचे हैमं प्रशस्ते ।

सर्वमासेषु रत्नानामलाभे हैमभेव वा ॥ १५६ ॥

हैमाभावे राजतम्बा ताम्रजं शैलजं तथा ।

सर्वगन्धमयं वाय लिङ्गं कुर्याद्यथाविधि ॥ १५७ ॥

तर्जमा ।

कार्त्तिक माहिनामे भुंगाका बनाया शिवलिङ्गपूजन,
एगहण माहिनामे लभुनियाका बनाया शिवलिङ्गपूजन,
पुष माहिनामे पुखराजका बनाया शिवलिङ्गपूजन, माघ
माहिनामे मणिका बनाया शिवलिङ्गपूजन ॥ १५५ ॥

फायुन माहिनामे चन्द्रकान्त मणिका बनाया शिवलिङ्ग-
पूजन और चैत् माहिनामे सोणेका बनाया शिवलिङ्ग-
पूजन अति प्रशस्त है । जेह माहिनामे जेह मणिका शिव-
लिङ्गपूजन कहा, ते सबको अभाव होनेसे सोणेका शिवलिङ्ग-
पूजन आच्छा है ॥ १५६ ॥

जौ सोणा न मिले तौ चांदीका, जौ चांदी न मिले तौ
तांवेका, जौ तांवा न मिले तौ पात्थरका, जौ पात्थर न
मिले तौ सुगन्ध वसुका शिवलिङ्ग बनायके पूजा करे ॥ १५७ ॥

TRANSLATION.

155-156. In October, the coral ; in November, the cat's-eye ; in December, the topaz ; in January, the serpent-stone ; in February, the *chandrakánta* ; and in March, the gold *Siva-linga*, should be respectively worshipped. For want of others, the image of pure gold is good for every month, and its worship is auspicious.

157. For want of gold, the silver ; for want of silver, the copper ; for want of copper, the stone image ; for want of stone, the image of fragrant materials, may be formally worshipped.

অহুবাদ ।

কার্তিক মাসে বিজ্ঞমের, অগ্রহায়ণ মাসে বৈদুর্যের,
পৌষ মাসে পুস্পরাগের, মাঘ মাসে সর্পমণির । ১৫৫ ।

ফাল্গুন মাসে চন্দ্রকান্তের এবং চৈত্র মাসে স্বর্বর্ণের শিব-
লিঙ্গপূজা অতি প্রশংসনীয় । উল্লিখিত রত্ন সমুদায়ের অভাবে
প্রতিমাসেই শুন্দ স্বর্বর্ণময় শিবলিঙ্গ পূজনে অতি প্রশংসন ফল
লাভ করা যাইতে পারে । ১৫৬ ।

স্বর্বর্ণের অভাবে রজতের, রজতের অভাবে তাত্ত্বের,
তাত্ত্বের অভাবে প্রস্তরের, প্রস্তরের অভাবে গন্ধুরব্যের শিব-
লিঙ্গ বিধিপূর্বক পূজা করা কর্তব্য । ১৫৭ ।

मूलम् ।

अपिच ।

कुमार उवाच ।

लिङ्गं शिलामयं पूज्यं देवदेवस्य श्रलिनः ।

सर्वे नृभिर्दैवतैश्च व्रज्ञादिभिरतन्त्रितैः ॥ १५८ ॥

इन्द्रनीलं प्रवासन्नं वैदूर्यं वज्रमेष च ।

गोमेदं पञ्चरागस्य मुक्ता च काञ्चनं तथा ॥ १५९ ॥

रजतं ताम्रमारस्य तथा मरकतं परं ।

रत्नधातुमयाद्येव लिङ्गानि कथितानि च ।

पवित्राण्येव पूज्यानि सर्वकामप्रदानि च ॥ १६० ॥

तर्जमा ।

और कहते हैं ।

कार्त्तिक बोले ।

सब मनुष्य और व्रज्ञा आदि देवतागणका देवदेव
शूलपाणिका शिलाको बनाया लिङ्गपूजा करणा
चाहिये ॥ १५८ ॥

नीला, मुंगा, लशुनिया, हीरा, गोमेद, माणिक, मोति,
सोणा, चांदी, तांवा, पितरि, पाञ्चा, यह सब रत्न धातुको
बनाये शिवलिङ्ग बज्जत पवित्र, पूजा करणेका योग्य और
सब प्रकारका कामनाकी देनेका योग्य हैं ॥ १५९ ॥ १६० ॥

TRANSLATION.

*Listen further.**Kumár said,—*

158. The stone *linga* of the God of gods,—the bearer of the trident—should be devoutly worshipped by all men as well as by Brahmá and the other gods.

159—160. A *linga* of sapphires, corals, cat's-eyes, diamonds, zircons, rubies, pearls, gold, silver, copper, brass, or emeralds, is very sacred,—and the worship of it is attended with the fulfilment of every desire.

অহুবাদ।

আরও বলিতেছি।

কুমাৰ বলিয়াছিলেন।

দেবদেব শূলপাণির শিলাময় লিঙ্গ সকল মনুষ্য ও
অঙ্গাদি দেবগণের অত্যন্তিতভাবে পূজা করা কর্তব্য । ১৫৮ ।

ইন্দ্ৰনীল, প্ৰবাল, বৈদুর্য্য, হীৱক, গোমেদ, পদ্মরাগ,
মুক্তা, কাঞ্চন, রজত, তাত্র, পিতল ও মৱকত, এই সকল রত্ন
ও ধাতু-নিৰ্মিত শিবলিঙ্গ অতি পবিত্ৰ, পূজনীয় ও সৰ্ব-
প্রকার কামনাসিদ্ধিকারক । ১৫৯ । ১৬০ ।

मूलम् ।

अपिच ।

पारदश्मि महाभूत्यै सौभाग्याय च मौक्तिकं ।
चान्द्रकान्तं मृत्युजित् स्वाहाटकं सर्वकामदं ॥ १६१ ॥

अपिच ।

सर्वं रथमयं श्रेष्ठं तच वज्रमरिच्छिदि ।
रैत्यलिङ्गं महाभूत्यै सौभाग्याय च मौक्तिकं ॥ १६२ ॥

मुष्टिमूलं महानीलं ज्योतीरससमुद्भवं ।

सर्वं कुलसम्प्रत्यै तैजसं सूर्यकान्तजं ॥ १६३ ॥

तर्जमा ।

और कहते हैं ।

पाराका शिवलिङ्गके जो पूजे, तिस्को बड़ा ऐश्वर्य होता है। जो मोतिके बनाये शिवलिङ्ग पूजे, तिसको उत्तम भाग्य होती है। जो चन्द्रकान्तका बनाये शिवलिङ्ग पूजे, तिसको आयुर्वेद बढ़ता है। और जो सोणेका बनाये शिवलिङ्ग पूजे, तिसको सब कामना सिंहि होता है। १६१ ।

और कहते हैं ।

सर्वप्रकारका रथका बनाये शिवलिङ्गके पूजन सबसे श्रेष्ठ है। तेह सबके मध्यमे हीराका बनाया शिवलिङ्ग पूजनसे शचुकी नाश होती है। पाराके बनाये शिवलिङ्ग पूजनसे लक्षीप्राप्ति होती है। मोतिका बनाये शिवलिङ्ग पूजनसे सुन्दर भाग्य होती है। १६२ ।

महानील और ज्योतीरसका बनाये शिवलिङ्ग पूजनसे शरीरकी मुष्टि होती है। सर्वमणिका और सूर्यकान्त-मणिका बनाये शिवलिङ्ग पूजनसे कुलकी छँडि होती है। १६३ ।

TRANSLATION.

Listen further.

161. Again, if a *linga* is made of mercury, it causes great wealth ; if, of pearls, prosperity ; if, of *chandrakánta*, immortality ; and if, of gold, fruition.

162. Every kind of gemmed *linga* is good ; but the worship of a *linga* of diamonds brings about the destruction of the enemy ; of one of mercury, the accession of vast wealth ; and finally of one of pearls, general good fortune.

163. The worship of a *linga* made of *mahánílas* or blood-stones, makes the body healthy ; and that of one composed of load-stones and the *súryakánta*, brings dignity to the family.

অহুবাদ ।

ଆରା ବଲିତେଛି ।

ଶିବଲିଙ୍ଗ ପାରଦନିର୍ମିତ ହିଲେ ମହେଶ୍ୱର୍ୟେର, ମୁକ୍ତାନିର୍ମିତ ହିଲେ ସୌଭାଗ୍ୟେର, ଚନ୍ଦ୍ରକାନ୍ତମଣିନିର୍ମିତ ହିଲେ ଯୁତ୍ୟଜ୍ୟେର, ସୁବର୍ଣ୍ଣନିର୍ମିତ ହିଲେ ସର୍ବାଭିଲାଷ ପୂରଣେର, ହେତୁ ହନ । ୧୬୧ ।

ସର୍ବଅକାର ରତ୍ନନିର୍ମିତ ଶିବଲିଙ୍ଗଇ ଶ୍ରେଷ୍ଠ, ତମଧ୍ୟେ ବଜ୍ର-ନିର୍ମିତ ଶିବଲିଙ୍ଗ ପୂଜନେ ଶକ୍ତବିନାଶ, ପାରଦମୟ ଶିବଲିଙ୍ଗ ପୂଜନେ ମହେଶ୍ୱର୍ୟବନ୍ଦି ଏବଂ ମୁକ୍ତାମୟ ଶିବଲିଙ୍ଗ ପୂଜନେ ସୌଭାଗ୍ୟଲାଭ ହୁଯ । ୧୬୨ ।

ମହାନୀଲ ଓ ଜ୍ୟୋତିରମ ଦ୍ଵାରା ଗଠିତ ଶିବଲିଙ୍ଗ ପୂଜାଯ ଶରୀରେର ପୁଣି ଏବଂ ସ୍ପର୍ଶ ଓ ସୂର୍ଯ୍ୟକାନ୍ତମଣିଦ୍ଵାରା ନିର୍ମିତ ଶିବଲିଙ୍ଗ ପୂଜାଯ କୁଳ ସମୁନ୍ନତ ହୁଯ । ୧୬୩ ।

मूलम् ।

चन्द्रापीडं मृत्युजित् स्थान् स्फाटिकं सर्वकामदं ।
शूलाख्यमणिं शचुक्षयार्थं मौकिकं तथा ॥ १६४ ॥
शुभकृत् पुष्कलं तीर्थं वैदूर्यं शचुर्दर्पहृत् ।
नीलं लक्ष्मीप्रदं च्छ्रेयं चन्द्रकान्तं शुभाय वै ॥ १६५ ॥

रबैः शिवार्चनं ।

आसनानि च भद्राणि गजदन्तमयानि च ।
सुवर्णरत्नचित्ताणि चिचाण्यास्तरणानि च ॥ १६६ ॥

तस्त्रिमा ।

चन्द्रकान्तमणिका शिवलिङ्गं पूजनसे मृत्युकी भयका नाश होती है। स्फटिक मणिका बनाये शिवलिङ्गं पूजनसे सर्वकामना सिंहि होती है। शूलाख्य (जो रब धारण किहेसे शूल रोगका नाश होता है) मणिका और मौतिका बनाये शिवलिङ्गं पूजनसे शचुकी नाश होती है ॥ १६४ ॥

कोइ तीर्थमे लशुनियाका बनाये शिवलिङ्गं पूजनसे सब शुभप्राप्ति और शचुका अहंकारका नाश होता है। नीलाका शिवलिङ्गं पूजनसे लक्ष्मीकी उद्धि होती है। और चन्द्रकान्त मणिका बनाये शिवलिङ्गं पूजनसे शुभ फल होता है ॥ १६५ ॥

रबकरके शिवपूजाकी फल कहते हैं ।

हाथीके दांतसे बनाया, सोणा और रब करके चिचित करणा और विचित्र शब्दा करके युक्त उत्तम आसन ॥ १६६ ॥

TRANSLATION.

164. The worship of a *Sibalinga* composed of *chandra-kánta* removes the fear of death, that of one made of crystal causes fruition, that of one made of *súlákhyas* (a kind of gem, the wearing of which cures *súla*, cholic pain) and pearls, removes enemies.

165. By worshipping a *Sibalinga* made of cat's-eyes on a sacred spot, a man attains good, and humbles the pride of his enemy;—by worshipping a *Sibalinga* made of sapphires, he reaps prosperity ; and by the worship of one made of *chandra-kánta*, he realises his best wishes.

The effect of worshipping Siva with Gems.

166. A throne made of ivory, decorated with gold and gems and covered with a many-colored cloth ;

অমুবাদ।

চন্দ्रকান্ত মণিনির্মিত শিবলিঙ্গ পূজা করিলে ঘৃত্যভয় নাশ, স্ফটিকনির্মিত শিবলিঙ্গ পূজা করিলে সর্বপ্রকার কামনাসিদ্ধি, শুলাখ্য (যে মণিধারণে শুলরোগ বিনষ্ট হয়) মণি ও মৌজিক নির্মিত শিবলিঙ্গ পূজা করিলে শক্রনাশ হয়। ১৬৪।

কোন তীর্থস্থানে বৈদ্যুত্যময় শিবলিঙ্গ পূজা করিলে নানা শুভফল প্রাপ্তি ও শক্রদর্প থর্ব হয়, ইন্দোনীলময় শিবলিঙ্গ পূজা করিলে শ্রীবুদ্ধি এবং চন্দ্রকান্তময় শিবলিঙ্গ পূজা করিলে শুভ ফল প্রাপ্তি হইয়া থাকে। ১৬৫।

রত্নধারা শিবপূজার ফল।

গজদন্ত নির্মিত, স্বর্বর্ণ ও রঞ্জে চিত্রিত এবং বিচিত্র আস্তরণযুক্ত উত্তম সিংহাসন। ১৬৬।

मूलम् ।

छचं शशिनिभं चारु मुक्तादामविराजितं ।
नवरत्नाच्चितं दिव्यं हेमदण्डं मनोहरं ॥ १६७ ॥
चामरे च सिते सूक्ष्मे चामीकरपरिष्कृते ।
राजहंसदयाकारे रत्नदण्डोपशोभिते ॥ १६८ ॥
र्दर्पणस्त्रापि सुखिग्धं दिव्यगन्धानुलेपनं ।
समन्ताद्रत्नसंकर्वन्न पञ्चवैश्वापि भूषितं ॥ १६९ ॥
गमीरनिनदः शङ्खो हंसकुन्देन्दु सद्विभः ।
अस्य एषादिदेशस्तु रत्नचामीकराच्चितः ॥ १७० ॥
काहलानि च रम्याणि नानानादकराणि च ।
सुवर्णनिर्मितान्येव मौक्तिकालङ्कृतानि च ॥ १७१ ॥

तरङ्गमा ।

पूर्णमासिके चन्द्रमाके समान उच्चर, उच्चम मौतिका
माला करके शोभित, नौ रत्न करके विभूषित, सोणेका दण्डमुक्तः
मनोहर क्वाता ॥ १६७ ॥

उच्चर, अति सूक्ष्म, सोणा और रत्नका वनाया दण्ड
करके शोभित, राजहंसके स्तरूप दो चामर ॥ १६८ ॥

उच्चम गन्ध करके दुक्त, सम्पूर्ण रत्न करके जड़ित, नव-
पञ्चव करके शोभित सुन्दर दर्पण ॥ १६९ ॥

वहे शब्दमुक्त, हंस, कुन्दफुल और चन्द्रमाके समान
उच्चर, एषभागमे सोणा और रत्न करके चिचित शङ्ख ॥ १७० ॥

मून्दर, रमणीय, नानाप्रकार शब्द करके मुक्त, सोणेका वनाया
और मौति करके शोभित काहल नाम वाद्य गन्ध ॥ १७१ ॥

TRANSLATION.

167. An umbrella, bright as the full-moon, decked with pearl-chains, and the nine gems and having a stick of gold;

168. Two white *chowries*, with handles made of gold and jewels and wearing the form of the swan;

169. A cool mirror fragrant with perfumes, studded with gems, and decorated with fresh leaves.

170. A deep-breathing conch, white as the swan, the *kunda* flower or the moon, and having its back studded with gold and gems;

171. A beautiful *káhala*, (a kind of musical instrument) possessing a variety of sounds, made of gold, and decorated with pearls;

অনুবাদ।

পূর্ণচন্দ্রের স্থায় উজ্জ্বল, মুক্তামালাবিভূষিত, নবরত্নশোভিত, ও স্বর্গদণ্ডবিশিষ্ট মনোহর ছত্র । ১৬৭ ।

গুরুবর্ণ, অতি সূক্ষ্ম, স্বর্বর্ণ ও রত্নদ্বারা নির্মিত দণ্ডশোভিত এবং রাজহংসের স্থায় আকৃতিবিশিষ্ট চামর-দ্বয় । ১৬৮ ।

অতি স্নিক্ষ, উত্তম গঙ্কে স্বাসিত, চতুর্দিকে রত্নখচিত এবং পল্লব দ্বারা বিভূষিত দর্পণ । ১৬৯ ।

হংস, কুন্দপুষ্প ও চন্দ্রের ন্যায় শুল্ববর্ণ, পৃষ্ঠভাগে স্বর্বণ ও রত্নে মণিত এবং গভীর-ধ্বনিবিশিষ্ট শঙ্খ । ১৭০ ।

স্বর্বর্ণে নির্মিত, মুক্তা দ্বারা অলংকৃত, দেখিতে অতি সুন্দর ও নানাপ্রকার ধ্বনিবিশিষ্ট কাহলনামক বাদ্য যন্ত্র । ১৭১ ।

मूलम् ।

अनेकरत्नसंक्षम्न हेमद्वारकवाटकं ।

तप्तजाम्बूनदमयं रत्नसम्भशतावृतं ॥ १७२ ॥

मुकादामवितानाद्यं विद्वमद्वारतोरणं ।

द्वषद्विरष्टकैश्चैव निर्मितं गृहसुन्तमं ॥ १७३ ॥

एभिर्व्यायाज्जितैर्द्व्यैर्भक्त्या चेच्छिवमर्चयेत् ।

न तस्य प्रत्यवायोऽन्ति भोगवश्यो यतः प्रभुः ॥ १७४ ॥

नन्दिनः शिवपूजनं ।

लिङ्गं पञ्चामृतेनैव यथोक्तेनाभ्यसेचयत् ।

मुकाफलैरिन्द्रनीलैर्गोमेदैच निरन्तरं ॥ १७५ ॥

वैदूर्यैश्चैव वज्रैश्च माणिक्यैच तथार्चयत् ।

एवं नन्दी महाभागो वङ्म्यव्दानि चार्चयत् ॥ १७६ ॥

तर्जना ।

नानाप्रकार रत्न करके युक्त, सोणिका दुवार और कवाट-
युक्त, अग्निसे ज्वलाया सोणा करके बनाया और रत्न करके
बनाया एक शौखम्भा करके युक्त । १७२ ।

मोतिका माला करके शोभित चांदनी करके आच्छा-
दित, मुंगाका बनाया बाहर ढार युक्त, पात्यर और ईंटका
बनाया उन्नम सृङ । १७३ ।

धर्मसे बटोरे यह सब वस्तुसे जो शिवका पूजा करे, तौ
कौड़ी दोष नहि । जैसे शिव भोगकी वश है । १७४ ।

नन्दिकेश्वरकी शिवपूजाका फल कहते हैं ।

महाभा नन्दिकेश्वर वज्रत दिन पञ्चामृत करके जैमा
शास्त्रकहा है, तैसे अभिषेक करके मोति, नीला, गोमेद,
लशुनिया, हीरा और माणिक यह सब रत्न करके वज्रत दिन
शिवकी पूजा करते भये । १७५ । १७६ ।

TRANSLATION.

172—173. A goodly brick or stone palace, burning with gems, having golden threshholds and doors, and a hundred pillars of gold and jewels,—the gates made of coral and hung with a canopy, having fringes of rows of pearls;

174. By worshipping Siva with the above-mentioned objects, obtained justly, one propitiates Mahádeva, inasmuch as he loves pleasure.

The worship of Siva by Nandí.

175—176. The great *Nandí*,* after formally purifying the *Sibalinga* in *panchámrita*,† for a great length of time worshipped Mahádeva with pearls, sapphires, zircons, cat's-eyes, diamonds and rubies.

অর্হবাদ।

নানারঙ্গে সুঘটিত, সুবর্ণ-নির্মিত দ্বার ও কবাট্যুক্ত,
সুবর্ণ-নির্মিত ও রঙ্গের শত সুস্তযুক্ত। ১৭২।

মুক্তাখালরে শোভিত চন্দ্রাতপযুক্ত, বিজ্ঞমতোরণ-
বিশিষ্ট, ইটক বা প্রস্তর দ্বারা নির্মিত উক্তম গৃহ। ১৭৩।

যদি কেহ ন্যায়োপাঞ্জিত এই সকল বস্তু দ্বারা শিবের
অর্চনা করে, তাহাতে তাহার প্রত্যবায় নাই, যেহেতু প্রভু
ভোগের অধীন। ১৭৪।

নন্দীর শিবপূজা।

মহাত্মা নন্দী পঞ্চামৃত দ্বারা যথাশাস্ত্র শিবলিঙ্গকে অভি-
ষিক্ত করিয়া মুক্তা, ইন্দোন, গোমেদ, বৈদূর্য, হীরক ও
মাণিক্য দ্বারা বহুকাল অর্চনা করিয়াছিলেন। ১৭৫। ১৭৬।

* A follower of Mahádeva.

† A purifying mixture composed of five substances; viz., dadhi (curd), milk, clarified butter, honey and sugar.

मूलम्

रत्नैः श्रीकृष्णपूजनफलं ।

विद्वृग्भैः पूजयन् कृष्णं चैलोक्यं वशमानयेत् ।

माणिक्यैः पूजयन् कृष्णं सार्वभौमतमो भवेत् ॥ १७७ ॥

युध्यरागैर्यजन् कृष्णं राजा भवति निश्चितं ।

चन्त्रियैः सार्वभौमः स्थात् साधयेत् सकलां महीं ॥ १७८ ॥

गारुदतमस्यै रत्नैः पूजयन् ज्ञानवान् भवेत् ।

अपि हीरकरत्नेन पूजयन् किं न साधयेत् ॥ १७९ ॥

तद्ब्रजमा

रत्न करके श्रीकृष्णका पूजा का फल कहते हैं ।

जो मनुष्य मुंगा करके श्रीकृष्णका पूजा करे, सो तिन लोकका वश करणे मेंके ; और जो माणिक करके पूजा करे, सो सम्पूर्ण दृष्टीका राजा होये । १७७ ।

जो मनुष्य पूखराज करके श्रीकृष्णका पूजा करे, सो अवश्य राजा होये और पूजा करणेवाला चन्त्रिय होये तौ सम्पूर्ण दृष्टीका राज पावे । १७८ ।

जो मनुष्य पादासे श्रीकृष्णकी पूजा करे, सो वज्रत ज्ञानी होता है ; और जो हीरासे पूजा करे, तिसको सब कार्यसिद्धि होते हैं । १७९ ।

TRANSLATION.

The religious merit obtained by worshipping Krishna with gems.

177. By worshipping Krishna with coral, a man can subdue the three worlds ; and by worshipping him with rubies, he attains the position of *Sárvabhauma*.*

178. He who worships Krishna with topazes, surely obtains ‘the golden round and top of sovereignty ;’ and if the worshipper is a *Kshatriya*, he can lord it over the whole world.

179. He who worships Krishna with emeralds, attains wisdom ; and he who worships the god with diamonds,—what can he not achieve ?

অহুবাদ ।

বন্ধুবারা শ্রীকৃষ্ণপূজার ফল ।

বিদ্রুম দ্বারা শ্রীকৃষ্ণের পূজা করিলে ত্রিলোক বশীভূত হয়, মাণিক্য দ্বারা পূজা করিলে সার্বভৌম রাজা হয়। ১৭৭।

পুল্পরাগ দ্বারা শ্রীকৃষ্ণের পূজা করিলে নিশ্চয়ই রাজা হয়, পূজক যদি ক্ষত্রিয় হয়, তাহা হইলে সমুদায় পৃথিবীর একাধিপত্য লাভ করিতে পারে। ১৭৮।

পান্মাদ্বারা শ্রীকৃষ্ণের পূজা করিলে লোকে জ্ঞানী হয়, হীরক দ্বারা পূজা করিলে কোন কার্য না সাধিত হইতে পারে ? । ১৭৯।

* The Lord of the whole world.

मूलम् ।

सुवर्णपूष्यैरभ्यर्च्छ्र मासं भक्तिपरायणः ।
कुवेरमसम्पत्तिं प्राप्य चिच्छ मोदते ।
देहान्ते हरितां प्राप्य स तु निर्बाणमृच्छति ॥ १८० ॥

अपिच ।

अमूल्यरत्नरचितं दर्पणानां सहस्रकं ।
देयं नारायणायैव नाभिसौन्दर्यग्रहेतवे ॥ १८१ ॥

अमूल्यरत्नरचितं पूटकानां सहस्रकं ।
प्रदेयं गोपिकेशाय नारिकारूपग्रहेतवे ॥ १८२ ॥

मुक्ताफलानां लक्ष्मी दन्तसौन्दर्यग्रहेतवे ।
देयं गोलोकनाथाय शैलजे भक्तिपूर्वकं ॥ १८३ ॥

तर्जमा ।

जो मनुष्य सोणेका फुल बनायकरके श्रीकृष्णकी पूजा
मास भरि करे, सो मनुष्य इह लोकमे कुवेरके समान धनी
होये और मरण भये पर मुक्ति पावे ॥ १८० ॥

और कहते हैं ।

नाभिका सौन्दर्यग्रके हेतु अमूल्य रत्नका हाजार दर्पण
बनायकरके नारायणको देना चाहिये ॥ १८१ ॥

नाकका सौन्दर्यग्रके हेतु अमूल्य रत्न करके बनाया हाजार
कमल श्रीकृष्णको देना चाहिये ॥ १८२ ॥

हे शैलनन्दन ! दांतका सौन्दर्यग्रके हेतु लाख मोति
गोलोकनाथको देना चाहिये ॥ १८३ ॥

TRANSLATION.

180. By worshipping Krishna with golden flowers, a man can become as rich as *Kuvera*, and in after-life, can attain *nirvána*.*

Further:—

181. If a person worships *Náráyana* with a thousand mirrors, studded with jewels, he attains a beautiful navel.

182. For attaining a good nose, one should worship *Gopináth* with a thousand lotuses decorated with gems.

183. O Daughter of the Mountain, for good teeth, a man should offer *Golakanáth* one hundred thousand pearls.

অহুবাদ।

যে ব্যক্তি ভক্তিপরায়ণ হইয়া এক মাস স্থবর্ণের পুষ্পদ্বারা শ্রীকৃষ্ণের পূজা করে, সে ইহকালে কুবেরের আয় সম্পত্তি লাভ করিয়া পরকালে নির্বাণমুক্তি প্রাপ্ত হয়। ১৮০।

আরও বলিতেছি।

নাভির সৌন্দর্য হেতু নারায়ণকে অমূল্য রত্নখচিত সহস্রসংখ্যক দর্পণ দেওয়া উচিত। ১৮১।

নাসিকার সৌন্দর্য হেতু গোপীনাথ শ্রীকৃষ্ণকে অমূল্য রত্ন-নির্মিত সহস্রসংখ্যক কমল দেওয়া কর্তব্য। ১৮২।

হে শৈলনন্দিনি! দন্তের সৌন্দর্য হেতু গোলোকনাথ শ্রীকৃষ্ণকে লক্ষ মুক্তা দান করা বিধেয়। ১৮৩।

* A philosophical word; hard to render intelligible to European readers. It signifies something like annihilation.

मूलम् ।

रत्नगोष्ठकलच्छव गणडसौन्दर्यप्रहेतवे ।
मदीश्वराय दातयं वते शैलेन्द्रकन्यके ॥ १८४ ॥
रत्नपाशकलच्छव देयं वज्रोम्भराय च ।
ओष्ठाधःस्थलरूपाय प्राणेशि भक्तिं वते ॥ १८५ ॥
कर्णभूषणलच्छव रत्नसारविनिर्मितं ।
देयं सब्देम्भरायैव कर्णसौन्दर्यप्रहेतवे ॥ १८६ ॥
माध्वीककलसानाश लच्छं रत्नविनिर्मितं ।
देयं विश्वेश्वरायैव स्वरसौन्दर्यप्रहेतवे ॥ १८७ ॥
सुधापूर्णस्त्रुतमानां सहस्रं रत्नविनिर्मितं ।
देयं कृष्णाय देवेशि वाक्यसौन्दर्यप्रहेतवे ॥ १८८ ॥

तद्वज्मा ।

हे शैलनन्दिनि ! गणडके सौन्दर्यप्रके हेतु श्रीकृष्णको लाख
गेदाका देना चाहिये । १८४ ।

हे प्राणेश्वरि पार्वति ! श्रीष्ठके सौन्दर्यके हेतु रत्नका
वनाया लाख पाशा श्रीकृष्णकों देना चाहिये । १८५ ।

कर्णके सौन्दर्यके हेतु रत्नके वनाया लाख कर्णभूषण
देना चाहिये । १८६ ।

खरके सौन्दर्यके हेतु रत्नका वनाया इजार घट मधुसे
भरके श्रीकृष्णकों देना चाहिये । १८७ ।

हे देवेशि ! वाक्यके सौन्दर्यके हेतु रत्नके वनाया इजार
घट अन्तसे भरके श्रीकृष्णकों देना चाहिये । १८८ ।

TRANSLATION.

184. O *Girijá*, for fine cheeks, one should offer *Krishna* one hundred thousand small balls made of gems.

185. Mistress of my heart ! for attaining a good nether lip, the devotee should offer *Náráyana* one hundred thousand dice made of gems.

186. For a pair of good ears, a man should offer *Krishna* one hundred thousand ear-rings made of jewels.

187. For attaining a good voice, a man should offer *Vishweswara* one hundred thousand jars of honey, studded with gems.

188. O Empress among the gods ! for attaining good speech, a person should offer *Krishna* a thousand jars of nectar, made of gems.

ଅହୁବାଦ ।

ହେ ଶୈଲେନ୍ଦ୍ରନନ୍ଦିନୀ ! ଗଣଦେଶେର ସୌନ୍ଦର୍ୟ ହେତୁ ମଦୀଶ୍ଵର
ଶ୍ରୀକୃଷ୍ଣକେ ଲକ୍ଷ ରତ୍ନ ଗେଡୁକ (ଭାଟୀ) ଦେଓୟା ଉଚିତ । ୧୮୪ ।

ହେ ଜୀବିତେଶ୍ୱରି ! ଅଧଃ ଓତେର ସୌନ୍ଦର୍ୟ ହେତୁ ବ୍ରାହ୍ମି-
ଶ୍ଵରକେ ରତ୍ନନିର୍ମିତ ଲକ୍ଷ ପାଶକ ଦାନ କରା କର୍ତ୍ତବ୍ୟ । ୧୮୫ ।

କର୍ଣ୍ଣେର ସୌନ୍ଦର୍ୟ ହେତୁ ସର୍ବେଶ୍ୱର ନାରାୟଣକେ ଉତ୍ତମ ରତ୍ନ-
ନିର୍ମିତ ଲକ୍ଷ କର୍ଣ୍ଣଭୂଷଣ ପ୍ରଦାନ କରା ବିଧେୟ । ୧୮୬ ।

ସ୍ଵରେର ସୌନ୍ଦର୍ୟ ହେତୁ ବିଶେଷରକେ ମଧୁପୂର୍ଣ୍ଣ ଲକ୍ଷ ରତ୍ନ-କଳସ
ଦାନ କରା ଉଚିତ । ୧୮୭ ।

ହେ ଦେବେଶ ! ବାକ୍ୟେର ସୌନ୍ଦର୍ୟ ହେତୁ ଶ୍ରୀକୃଷ୍ଣକେ ରତ୍ନ-
ନିର୍ମିତ ସହସ୍ରସଂଖ୍ୟକ ସ୍ଵଧାପୂର୍ଣ୍ଣ କଳସ ଦାନ କରା କର୍ତ୍ତବ୍ୟ । ୧୮୮ ।

मूलम् ।

रत्नप्रदीपलक्ष्मि गोपवेशविधायिने ।
देयं किशोरवेशाय हृषिसौन्दर्यप्रहेतवे ॥ १८६ ॥

भुजरकुसुमाकारं रत्नपात्रसहस्रकं ।
देयं गोरक्षकायैव गलसौन्दर्यप्रहेतवे ॥ १८० ॥

सद्रमसाररचितं पश्चनालसहस्रकं ।
देयं तनुकपालाय वाञ्छौन्दर्यप्रहेतवे ॥ १८१ ॥

लक्ष्मि पश्चरागाणां वक्षःसौन्दर्यप्रहेतवे ।
देयं गोपाङ्गनेशाय नारायणि हरिवते ॥ १८२ ॥

चकुरीयकलक्ष्मि रत्नसारविनिर्मितं ।
चकुलीनाम् रूपार्थं देयं देवेशराव च ॥ १८३ ॥

तर्जमा ।

हृषिका सौन्दर्यके हेतु रत्नका बनावा लाल चेराक
श्रीकृष्णकों देना चाहिये । १८४ ।

श्रीकाका सौन्दर्यके हेतु रत्नका बनावा भुतूरके समान
डाढ़ार पात्र गोपवेशधारी श्रीकृष्णकों देना चाहिये । १८०

भुजाका सौन्दर्यप्रके हेतु रत्नका बनावा डाढ़ार कमलके
दाढ़ी देना चाहिये । १८१ ।

हे नारायणि ! कातीके सौन्दर्यप्रके हेतु लाल पश्चराग
श्रीकृष्णकों देना चाहिये । १८२ ।

चकुलीके सौन्दर्यप्रके हेतु लाल रत्नकी चकुरी देवेशूर
नारायणकों देना चाहिये । १८३ ।

TRANSLATION.

189. For a pair of beautiful eyes, a man should offer the youthful *Krishna* one hundred thousand lamps, made of jewels.

190. For a goodly neck, *Gopala* should be worshipped with a thousand flowers, made of gems, and shaped like the *Dhustúra*.

191. For two goodly arms, *Krishna* should be offered a thousand lotus-stalks, made of jewels.

192. O *Náráyaní*, to attain a fine chest, the god should be propitiated with a hundred thousand rubies.

193. For handsome fingers, a hundred thousand gemmed rings should be offered to the god.

অঙ্গবাদ ।

দৃষ্টিরসৌন্দর্য হেতু গোপবেশধারী শ্রীকৃষ্ণকে লক্ষ রত্ন-
নির্মিত প্রদীপ দেওয়া উচিত । ১৮৯ ।

গলদেশের সৌন্দর্য হেতু শ্রীকৃষ্ণকে রত্ন-নির্মিত সহস্র-
সংখ্যক ধূস্তুর পুঞ্চ দান করা বিধেয় । ১৯০ ।

বাহুর সৌন্দর্য সাধনার্থ শ্রীকৃষ্ণকে উভয় রত্ননির্মিত
সহস্রসংখ্যক পদ্মনাল প্রদান করা উচিত । ১৯১ ।

হে নারায়ণ ! বক্ষঃস্থলের সৌন্দর্য হেতু গোপাঙ্গনা-
নাখ শ্রীকৃষ্ণকে লক্ষ মাণিক দেওয়া উচিত । ১৯২ ।

অঙ্গুলির সৌন্দর্য সাধনার্থ দেবেশ্বর শ্রীকৃষ্ণকে উভয়
রত্ননির্মিত লক্ষ অঙ্গুরীয়ক দান করা কর্তব্য । ১৯৩ ।



मूलम् ।

मणीन्द्रमारलच्छ इते तर्वणं मनोहरं ।

देयं सुनीन्द्रनाथाय नखौन्दर्यग्रहेतवे ॥ १२४ ॥

सद्रबसारहाराणां लक्ष्मातिमनोहरं ।

देयं मदनमोहाय खनसौन्दर्यग्रहेतवे ॥ १२५ ॥

सद्रबवचुलाकारं लक्षणाचं मनोहरं ।

देयं पद्मालयेशाय देहस्य रूपहेतवे ॥ १२६ ॥

सद्रबसाररचितं रथचक्रसहस्रकं ।

नितम्बरूपहेतर्वं प्रदेयं चक्रपाणये ॥ १२७ ॥

सुवर्णच्छलच्छ देयं नारायणाय च ।

चिचितं रत्नसारेण मूर्द्धः सौन्दर्यग्रहेतवे ॥ १२८ ॥

तर्जमा ।

नखके सौन्दर्यग्रके हेतु लाल उज्जर मनोहर उज्जम
रत्न औराण्याको देना चाहिये ॥ १२४ ॥

सनके सौन्दर्यग्रके हेतु उज्जम रत्न करके बनाया लाल
मनोहर हार मदनमोहन औराण्याको देना चाहिये ॥ १२५ ॥

सम्युर्ज शरौरकी सौन्दर्यग्रके हेतु उज्जम रत्न करके
बनाया मनोहर लाल गोलाकार पात्र देना चाहिये ॥ १२६ ॥

नितम्बके सौन्दर्यग्रके हेतु उज्जम रत्न करके बनाया
हाजार रथके चक्र चक्रपाणि नारायणको देना चाहिये ॥ १२७ ॥

माथाका सौन्दर्यग्रके हेतु सुवर्ण करके बनाया अमूल्य रत्न
करके चिचित करणा लाल छाता देना चाहिये ॥ १२८ ॥



TRANSLATION.

194. For good nails, *Krishna* should be offered a hundred thousand beautifully white gems.

195. For attaining a beautiful bust, a woman should offer *Krishna* a million chains, made of jewels of rare excellency.

196. For the general beauty of the person, a person should offer the Lord of *Lakshmi* beautiful balls studded with gems.

197. For a pair of good buttocks, a woman should worship the Holder of the *chakra* with a thousand wheels made of gems.

198. For a good head, one should propitiate *Narayana* with a million golden umbrellas, adorned with gems.

অনুবাদ।

নথের সৌন্দর্য হেতু মুনীজ্ঞনাথ শ্রীকৃষ্ণকে উভয় খেত-
বর্ণ লক্ষ রত্ন দেওয়া উচিত । ১৯৪ ।

স্তনের সৌন্দর্য হেতু মদনমোহন শ্রীকৃষ্ণকে অতি মনো-
হর, উভয় রত্ননির্মিত লক্ষ হার প্রদান করা বিধেয় । ১৯৫ ।

সমুদায় দেহের সৌন্দর্য হেতু লক্ষ্মীশ শ্রীকৃষ্ণকে উভয়
রত্ননির্মিত, অতি মনোহর লক্ষসংখ্যক বর্তুলাকার বস্তু
প্রদান করা কর্তব্য । ১৯৬ ।

নিতস্বদেশের সৌন্দর্য হেতু চক্রপাণি নারায়ণকে
উভয় রত্ননির্মিত সহস্রসংখ্যক রথচক্র দান করা
উচিত । ১৯৭ ।

মন্তকের সৌন্দর্য হেতু নারায়ণকে উভয় রত্নচিত্রিত
স্বর্বর্ণনির্মিত লক্ষ ছত্র দান করা কর্তব্য । ১৯৮ ।



मूलम् ।

अमूल्यरत्नलक्ष्म देवं नारायणाय है ।

सुव्रते व्रतपूर्णार्थं शोलसौन्दर्यरहेतवे ॥ १६६ ॥

शुद्धस्फटिकसङ्काशं मणीन्द्रसारलक्ष्मकं ।

देवं सुनौन्द्रनायाय भनः सौन्दर्यरहेतवे ॥ २०० ॥

ग्रवालसारसङ्काशं मणिसारसहस्रकं ।

देवं क्षम्याय भक्तया च प्रियागुरागहङ्करे ॥ २०१ ॥

माणिक्यसारलक्ष्म देवं क्षम्याय यत्ततः ।

जन्मनः कोटिपर्वग्रन्तं सामिसौभाग्यहेतवे ॥ २०२ ॥

रत्नेन्द्रसारलक्ष्म देवं क्षम्याय यत्ततः ।

असंख्यजन्मपर्वग्रन्तमालनो धनहेतवे ॥ २०३ ॥

तद्भासा ।

हे सुव्रते ! स्वभावके सौन्दर्यरके हेतु लाल अमूल्य रत्न नारायणको देना चाहिये । १६६ ।

मनके सौन्दर्यरके हेतु उत्तम स्फटिक मणिका समान दीप्तिहुक लाल उत्तम मणि देना चाहिये । २०० ।

पतिकी प्रीतिकी हेतु मुँगाके समान दीप्तिहुक हाजार उत्तम मणि श्रीकृष्णको देना चाहिये । २०१ ।

कोटि जन्म पर्वग्रन्त सामीकी सौभाग्यके वरे लाल माणिक श्रीकृष्णको देना चाहिये । २०२ ।

असंख्य जन्म पर्वग्रन्त अपने धन लालके वरे लाल उत्तम मणि श्रीकृष्णको देना चाहिये । २०३ ।



TRANSLATION.

199. O *Suvrata*, for a fair nature, one should offer Náráyana a hundred thousand gems of great value.

200. For a fair mind, a person should worship Krishna with a hundred thousand gems, white like pure crystal.

201. For securing the good graces of her husband, a woman should worship Krishna with a thousand gems, red like the coral.

202. For securing her husband for the space of ten millions of births, a woman should offer Náráyana a hundred thousand rubies of matchless beauty.

203. For securing riches for no end of births, a man should worship Krishna with a hundred thousand gems.

অহুবাদ ।

হে স্বত্রতে ! স্বভাবের সৌন্দর্যার্থ নারায়ণকে লক্ষ-
সংখ্যক অমূল্য রত্ন দেওয়া উচিত । ১৯৯ ।

মনের সৌন্দর্য হেতু মুনীন্দ্রনাথ শ্রীকৃষ্ণকে বিশুদ্ধ স্ফটি-
কের ন্যায় শুভ্রবর্ণ লক্ষসংখ্যক উভয় রত্ন দান করা
কর্তব্য । ২০০ ।

স্বামীর অমুরাগ বৃন্দির নিমিত্ত শ্রীকৃষ্ণকে ভক্তিপূর্বক
সহস্রসংখ্যক প্রবালের ন্যায় রক্তবর্ণ মণি দান করা
বিধেয় । ২০১ ।

কোটি জন্ম পর্যন্ত স্বামীসৌভাগ্যলাভার্থ শ্রীকৃষ্ণকে
যত্নপূর্বক লক্ষ উভয় মাণিক দেওয়া উচিত । ২০২ ।

অসংখ্য জন্ম পর্যন্ত আপনার ধনলাভার্থ শ্রীকৃষ্ণকে
যত্নপূর্বক লক্ষসংখ্যক উভয় রত্ন দান করা কর্তব্য । ২০৩ ।

मूलम् ।

कल्पपादपदानं ।

सूत उवाच ।

अथान्यं संप्रवक्ष्यामि कल्पपादपमुत्तमं ।

शतनिष्ठकैश्च कृत्वैव सर्वशाखासमन्वितं ॥ २०४ ॥

शाखायां विधिना कृत्वा सुकादामप्रलभ्वनं ।

दिव्यैर्मैरकर्तैर्चैव चाङ्गुराणि प्रविन्यसेत् ॥ २०५ ॥

प्रवालं कारयेदिहान् प्रवालेन द्रुमस्य तु ।

फलानि पद्मरागैर्च कल्पटक्षस्य शोभनं ॥ २०६ ॥

मूलदण्डस्थं नीलेन वज्रेण स्कन्धमुत्तमं ।

वैदूर्येण द्रुमाग्रस्तं पुष्परागेण मस्तकं ॥ २०७ ॥

तर्जमा ।

कल्पटक्षका दान कहते हैं ।

सूतजी बोलते हैं ।

हे सुवत ! आगे अन्य प्रकारसे कल्पटक्षनामक मच्छादानकी विधय कहते हैं । शौ-संखा सुवर्णसे सम्पूर्ण शाखासुक कल्पटक्ष बनावना चाही । २०४ ।

टक्षके सब शाखाएं मोतिका माला विधिपूर्वक भुलायके मनोहर मरकत मणिये टक्षका जड़का निर्माण करणा चाही । २०५ ।

टक्षका नवा पद्मव मूँगाका और फल पद्मराग मणिका बनावना चाही । २०६ ।

टक्षके मूल नीला मणिका, डार हीराका, अग्रभाग लशुनियाका और मस्तक पुष्पराजका बनावना चाही । २०७ ।

TRANSLATION.

The Bestowal of the Kalpa Tree.

Súta said ;—

204. O Suvrata, I am going to tell you of another kind of offering. The Kalpa tree should be prepared with a hundred *niskas*,* with branches.

205. Pearls should hang down from its boughs; and beautiful emeralds should form its shoots.

206. Corals should form the new leaves; and rubies, the fruits.

207. Sapphires should form the root; diamonds, the nethermost part of the trunk; cat's-eyes, the part immediately below the top; and finally topazes, the foremost part.

অঙ্গবাদ ।

কল্পপাদপদান ।

সৃত বলিয়াছিলেন ।

হে স্তুত ! অনন্তর অন্যপ্রকার কল্পপাদপদানামক মহাদানের বিষয় বলিতেছি । শতসংখ্যক নিঙ্ক অর্থাৎ মোহরদ্বারা সর্বশাখাসমন্বিত কল্পপাদপ নির্মাণ করিতে হইবে । ২০৪ ।

বৃক্ষের প্রত্যেক শাখাতে মুক্তামালা বিধিপূর্বক প্রলম্বিত করিয়া মনোহর মরকত দ্বারা বৃক্ষের অঙ্কুর নির্মাণ করিতে হইবে । ২০৫ ।

কল্পবৃক্ষের নব পদ্মব সকল প্রবাল দ্বারা এবং ফলসমূহ পদ্মরাগ দ্বারা নির্মিত হইবে । ২০৬ ।

বৃক্ষের মূল ইন্দুনীল দ্বারা, ক্ষঙ্কদেশ হীরক দ্বারা, অগ্রভাগ বৈদুর্য দ্বারা ও মস্তক পুষ্পরাগ দ্বারা নির্মাণ করিতে হইবে । ২০৭ ।

* A *niska* is a gold mohar.

मूलम् ।

गोमेदकेन वै पञ्चं सूर्यप्रकान्तेन शुभ्रत ।
चन्द्रकान्तेन वा वेदिं द्रुमस्य स्फटिकेन वा ॥ २०८ ॥
वितस्तिमाचमायासं दृक्षस्य परिकीर्तिं ।
तन्मूले स्थापयेत्तिङ्गं लोकपालसमावृतं ॥ २०९ ॥

रत्नधेनुदानं ।

मत्स्य उवाच ।

अथातः संप्रवच्यामि महादानमनुज्ञम् ।
रत्नधेनुरिति ख्यातं गोलोकफलदं नृणां ॥ २१० ॥
पुण्यन्विनमथासाद्य तुलापुरुषदानवत् ।
लोकेशावाहनं क्षत्वा ततो धेनुं प्रकस्ययेत् ॥ २११ ॥

तरज्जमा ।

गोमेद मणिका दृक्षका पाता और दृक्षके तरे सूर्यप्रकान्त,
चन्द्रकान्त, अथवा स्फटिक मणिका वेदि बनावना
चाही । २०८ ।

दृक्षके प्रमाण विताभर और दृक्षके मूलमे आठ लोक
पालके सहित शिवलिङ्गं स्थापन करणा चाही । २०९ ।

रत्नधेनुदानका फल कहते हैं ।

मत्स्यावतार नारायण वोले ।

इसके अनन्तर महादान कहते हैं । जो मनुष्य रत्न-
धेनुका दान करते हैं, सो मरणके अन्ति गोलोकको जाते
हैं । २१० ।

पुण्य दिनमे तुलापुरुषके दानके समान लोकपाला-
दिक्का पूजा करके पिछे धेनुका निर्माण करणा चाही । २११ ।

TRANSLATION.

208. The leaves should be of zircons ; and the alter should be of *súrya-kántas*, *chandra-kántas*, or crystals.

209. The height of the tree should be one *vitasti* ; and the *linga* should be established beneath it, along with the other deities.

The Bestowal of the Gemmed Cow.

The Incarnation of the Fish said ;—

210. I am going to relate matters pertaining to the great bestowal of the gemmed cow ;—by which a man attains *Golaka*.

211. Like the ceremonies of *tulá* and *purúsa*, on an auspicious day, the presence of the deities should be solicited, before the gemmed cow is constructed.

ଅମୁବାଦ ।

ଗୋମେଦ ଦ୍ୱାରା ସ୍ଵକ୍ଷପତ୍ର ସକଳ ଏବଂ ସ୍ଵକ୍ଷମୁଲେ ସୂର୍ଯ୍ୟକାନ୍ତ
ବା ଚନ୍ଦ୍ରକାନ୍ତ ଅଥବା ଫୁଟିକ ଦ୍ୱାରା ବେଦି ନିର୍ମିତ ହେବେ । ୨୦୮ ।

ବୁକ୍ଷେର ପରିମାଣ ବିତ୍ତିପରିମିତ ହେବେ ଏବଂ ତମ୍ଭୁଲେ
ଲୋକପାଲଗଣମୁଖେତ ଶିବଲିଙ୍ଗ ସ୍ଥାପନ କରିତେ ହେବେ । ୨୦୯ ।

ରତ୍ନଧେନୁ ଦାନ ।

ମନ୍ତ୍ରାବତାର ଭଗବାନ୍ ବଲିଆଛିଲେ ।

ଅତଃପର ରତ୍ନଧେନୁନାମକ ଅତି ଶ୍ରେଷ୍ଠ ମହାଦାନେର ବିବରଣ
ବଲିତେଛି, ଯଦ୍ଵାରା ମନୁଷ୍ୟଗଣ ଗୋଲୋକେ ବସନ୍ତ କରିତେ
ପାରେ । ୨୧୦ ।

ପୁଣ୍ୟାହ ପ୍ରାପ୍ତ ହେଇଯା ତୁଳା ପୁରୁଷଦାନେର ଘାଁଯ ଲୋକପାଲ-
ଦିଗେର ଆବାହନ କରିଯା ପଞ୍ଚାଂ ଧେନୁ ନିର୍ମାଣ କରିବେ । ୨୧୧ ।

मूलम्

भूमौ कृष्णाजिनं कृत्वा लवणद्रोणसंयुतं ।

धेनुं रत्नमयीं कुर्यात् मङ्गल्यम् विधिपूर्वकं ॥ २१२ ॥

स्थापयेत् पद्मरागाणामेकाशीतिं सुखे दुधः ।

युध्यरागशतं तद्दधोणार्या परिकल्पयेत् ॥ २१३ ॥

ललाटे हेमतिलकं सुक्ताफलशतं दृशोः ।

चूमुगे विद्वुमशतं शुक्री कर्णदये सूते ॥ २१४ ॥

काञ्चनानि च शृङ्गाणि शिरो वज्रशतालकं ।

तथा च नेचपटलं गोमेदकसमन्वितं ॥ २१५ ॥

तर्जमा

एथृपर मृगाका चर्मा विश्वायके द्रोणपरिमाण अर्थात् वचिश सेर लोन उस पर धरके विधानपूर्वक संकल्प करके रत्नकी धेनु निर्माण करणा चाही । २१२ ।

पर्खिडत खोग तिस गौके सुखके ऊपर एकाशी माणिक और नासामे एक श्री पुस्तराज स्थापन करेंगे । २१३ ।

कपालमे सोणेका तिलक, दोनो नचमे एक श्री मोति, दोनो भूमे एक श्री मुंगा और दोनो कानमे दोठे मोतिका जड़ सिपि स्थापन करेंगे । २१४ ।

गौका दोनो शींगि सोणेका, माथा एक श्री हीराका, चक्रका पुञ्चरी गोमेद मणिका वनावना चाही । २१५ ।

TRANSLATION.

212. The hide of a *Krishnasára** should be touched with salt weighing a *drona*,† and spread on the ground ; and on it the jewelled cow should be made with due ceremonies.

213. The sages should place eighty-one rubies in its mouth ; and a hundred topazes on its nose.

214. On its forehead, a golden stripe should be painted ; a hundred pearls should be placed near its eyes ; a hundred corals near its brows ; and two oysters on its ears.

215. The two horns of the cow should be made of gold ; the head, with a hundred diamonds ; and the pupils of the eyes, with zircons.

ଅମୁବାଦ ।

ଦୋଷ ଅର୍ଥାତ୍ ବତ୍ରିଶ ସେରପରିମିତ ଲବଣ-ସଂୟୁକ୍ତ କୃଷ୍ଣସାର
ଯୁଗଚର୍ଚ୍ଛ ଭୂମିତେ ପାତିଆ ବିଧିପୂର୍ବକ ସଙ୍କଳ୍ପ କରତ ରତ୍ନମୟୀ
ଧେନୁ ନିର୍ମାଣ କରିବେ । ୨୧୨ ।

ପଣ୍ଡିତଗଣ ଧେନୁର ମୁଖେ ଏକାଶୀତି ପଦ୍ମରାଗ, ନାସିକାତେ
ଏକ ଶତ ପୁଷ୍ପରାଗ ସ୍ଥାପନ କରିବେନ । ୨୧୩ ।

ଲଲାଟେ ହେମତିଲକ, ଚକ୍ରଦୟେ ଶତସଂଖ୍ୟକ ମୁକ୍ତା,
ଜୟୁଗେ ଏକଶତ ପ୍ରବାଲ ଏବଂ କର୍ଣ୍ଣଦୟେ ଦୁଇଟୀ ମୁକ୍ତୋଽପାଦିକା
ଶୁଭ୍ରତ ଦିବେନ । ୨୧୪ ।

ଧେନୁର ଶୃଙ୍ଗଦୟ କାଞ୍ଚନ ଦ୍ଵାରା, ଶିରୋଦେଶ ଶତସଂଖ୍ୟକ
ବଜ୍ର ଦ୍ଵାରା ଏବଂ ଚକ୍ରର ତାରା ଗୋମେଦ ଦ୍ଵାରା ନିର୍ମାଣ କରି-
ବେନ । ୨୧୫ ।

* A kind of antelope.

† 32 seers.

मूलम् ।

इन्द्रनीलशतं षष्ठे वैदूर्यप्रशतपार्श्वकौ ।
 स्फटिकैरुदरं कार्यं सौगन्धिकशतं हृदि ॥ २१६ ॥
 खुरा हेममयाः कार्याः पुच्छं मुक्तावलीमयं ।
 सूर्यप्रकान्तेन्दुकान्तैश्च ब्राणं कर्पूरचन्दनैः ॥ २१७ ॥
 कुङ्गमानि च रोमाणि रौथं नाभिश्च कारयेत् ।
 गारुदतशतं तददस्यौनि परिकस्ययेत् ॥ २१८ ॥
 तथान्यानि च रत्नानि स्थापयेत् सर्वं सन्धिषु ।
 कारयेदेवमेवन्तु चतुर्थांशेन वस्तुकं ॥ २१९ ॥

तर्जमा ।

एक श्रौ नीलाका पीठ, एक श्रौ लशुनियेका दोनो पार्श्व,
 स्फटिक मणिका उदर और एक श्रौ सौगन्धिक मणिका
 हृदय वनावना चाही । २१६ ।

सोणेका चारों खुर, मोतिका मालाका पुँछ और चन्द्र-
 कान्त सूर्यप्रकान्त भणि, चन्दन और कर्पूर आदि सुगन्ध
 वसुबे नासिका वानावना चाही । २१७ ।

रोटीका रोम, चांदीका नाभि, और पान्चेका हाड सब
 निर्माण करणा चाही । २१८ ।

एसब सेवाय और जो मणि है, सोसब सन्धिमे देना
 और गौका जो वाक्षरा, तिसको वनावना तो जितने जितने
 मणि और सोणा बांहा बांहा देनेका लिखा है, तिसको
 चौथ भाग वाक्षरके सर्वं अङ्गमे देना चाही । २१९ ।

TRANSLATION.

216. The back should be made of a hundred sapphires ; the two sides, by a hundred cat's-eyes ; the abdominal regions, with crystal ; and the breast, with a hundred *saugandhikas*.

217. The hoofs should be made of gold ; the tail, of pearls ; and the nose, of *chandra-kántas* and *surya-kántas* ;—and fragrant substances, such as sandal paste and camphor, should be employed in making it.

218. The hairs should be made of *kunkuma* ; the navel should be of silver ; and the bones, of emeralds.

219. Besides these, other gems should be placed in the joints ; and a fourth of those gems that have been enumerated for the cow, should go to the construction of the various members of the calf.

অহুবাদ ।

শতসংখ্যক ইন্দ্রনীল দ্বারা পৃষ্ঠভাগ, শতসংখ্যক লঙ্ঘনিয়া দ্বারা পাশ্চাত্য স্ফটিক দ্বারা উদর এবং শতসংখ্যক সৌগন্ধিক দ্বারা হৃদয় নির্মাণ করিবেন । ২১৬ ।

খুরচতুর্ভুষণ দ্বারা, পুচ্ছ মুক্তামালা দ্বারা এবং সূর্যকান্ত ও চন্দকান্ত মণি আর চন্দন কর্পুর ইত্যাদি সুগন্ধি বস্ত্র দ্বারা নাসিকা নির্মাণ করিবেন । ২১৭ ।

কুক্ষম দ্বারা রোমাবলী, রোপ্য দ্বারা নাভি এবং মরকত দ্বারা অঙ্গ সমুদায় নির্মাণ করিবেন । ২১৮ ।

এতদ্বিতীয় অন্তর্গত রঞ্জ সমুদায় সকল সক্ষিপ্তানে স্থাপন করিবেন এবং ধেনুর যে যে অঙ্গ যে যে রঞ্জ দ্বারা নির্মাণ করিবার বিধি নির্দিষ্ট হইল, বৎসের সেই সেই অঙ্গ সেই সেই রঞ্জের চতুর্থাংশ দ্বারা নির্মাণ করিতে হইবে । ২১৯ ।

मूलम् ।

रत्नाचलदानं ।

मत्स्य उवाच ।

अथातः संप्रवक्ष्यामि रत्नाचलमनुज्ञम् ।

सुक्ताफलसहस्रेण पर्वतः स्थादनुज्ञमः ॥ २२० ॥

मध्यमः पञ्चशतकैस्त्रिशतैरवरः स्मृतः ।

चतुर्थांशेन विष्कम्भाः पर्वताः स्युः समन्ततः ॥ २२१ ॥

पूर्वेण वज्रगोमेदैर्दक्षिणनेन्द्रनीलकैः ।

पुष्परागायुतैः कार्यो विद्विर्गन्धमादनः ॥ २२२ ॥

बैदूर्यविद्रूमैः पञ्चात् संभिश्चो विपुलोऽचलः ।

यद्वारागसमं वर्णेण्ठरेण तु विन्यसेत् ॥ २२३ ॥

तर्जमा ।

रत्नके पर्वतके दान कहते हैं ।

मत्स्यावतार नाशयण बोले ।

इसको पर रत्नाचल वडा उत्तम दान कहते हैं। हाजार मोतिका बनाया पर्वत अति उत्तम । २२० ।

पांच शौ मोतिका बनाया पर्वत मध्यम, तिन शौ मोतिका बनाया पर्वत अधम और आढ़ाइ शौ मोतिका बनाया गण्डशैल निर्माण करणा चाही । २२१ ।

मोतिका बनाया पर्वतके पूर्व दिशामे छोरा और गोमेद, दक्षिण दिशामे नीला, बीचमे दश हाजार पुखराज, पश्चिम दिशामे लशुनिया और मुंगा और उत्तर दिशामे माणिकको समान वर्णयुक्त मणि देना चाही । २२२ । २२३ ।

TRANSLATION.

The Bestowal of the Gemmed Mountain.

220. The Fish Incarnation of the Deity said ;— I am now going to tell of the bestowal of the Gemmed Mountain. The best Mountain should be made of a thousand pearls.

221. The next best, by five hundred ; the next, by three hundred ; and the last, by two hundred and fifty pearls.

222—223. The eastern part should be made of gems resembling diamonds and zircons ; the southern, by those resembling sapphires ; the middle, by ten thousand gems like topazes ; the west, by gems resembling cat's-eyes and coral ; and the north, by ruby-like jewels.

অঙ্গবাদ ।

রত্নাচল দান ।

মৎস্যাবতার ভগবান্ বলিয়াছিলেন ।

অতঃপর অভ্যুৎকৃষ্ট রত্নাচল দানের কথা বলিতেছি ।
সহস্রসংখ্যক মুক্তা দ্বারা অতি উত্তম সর্বোৎকৃষ্ট রত্নাচল
নির্মিত হইবে । ২২০ ।

পঞ্চশত মুক্তা দ্বারা মধ্যম, ত্রিশত মুক্তা দ্বারা অধম
পর্বত এবং সার্দুলিষ্ঠিত মুক্তা দ্বারা গুণশেল নির্মাণ করিতে
হইবে । ২২১ ।

মুক্তানির্মিত রত্নাচলের পূর্ব ভাগে হীরক ও গোমেদ ;
দক্ষিণ ভাগে ইন্দ্রনীল ; মধ্য ভাগে অযুতসংখ্যক পুষ্পরাগ ;
পশ্চিম ভাগে বৈদুর্য ও বিদ্রম এবং উত্তর ভাগে পদ্মরাগের
ন্যায় বর্ণবিশিষ্ট মণিসমূহ যোজনা করিতে হইবে । ২২২। ২২৩।

मूलम् ।

ब्रीहिमेरदानं ।

मत्स्य उवाच ।

मेरुर्महाब्रीहिमयस्तु मध्ये

सुवर्णवृक्षचयसंयुतः स्थात् ।

पूर्वेण मुक्ताफलवज्रयुक्तो

याम्ये च गोमेदकपुष्परागैः ॥ २२४ ॥

पञ्चाङ्ग गारुदतनीलरत्नैः

सौम्यैश्च वैदूर्यप्रसरोजरागैः ।

श्रीखण्डखण्डेरभितः प्रवाल-

लतान्वितः शुक्रिशिलायुतः स्थात् ॥ २२५ ॥

तर्जमा ।

धान्यका पर्वत दान कहते हैं ।

मत्स्यावतार नारायण वौले ।

वज्रत् धान्यका एक पर्वत निर्माण करके तिसको बीचमे सोणेका बनाया तिनो दक्ष स्थापन करणा चाही, पूर्व दिशामे मोति और हीरा, दक्षिण दिशामे गोमेद और पुष्पराज, पश्चिम दिशामे पान्ना और इन्द्रलील, उत्तर दिशामे उत्तम लघुनिया और चारों तरफमे मुंगका लता और मोतिका जड़ सिपि धर देना चाही । २२४ । २२५ ।

TRANSLATION.

The Bestowal of the Vrihi Mountain.

224—225. The Fish Incarnation said,—

In a pyramidal pile of paddy should be placed three trees of gold. The east of it should contain pearls and diamonds; the south, zircons and topazes; the west, emeralds and sapphires; and the north, beautiful cat's-eyes;—and coral trees and oysters should be placed all round.

ଅନୁବାଦ ।

ଶ୍ରୀହିମେରୁ ଦାନ ।

ମତ୍ସ୍ୟବତାର ଭଗବାନ୍ ବଲିଆଛିଲେନ ।

ଶ୍ରୀପାକାର ଧାନ୍ୟ ଦ୍ଵାରା ଏକଟି ମେରୁ ନିର୍ମାଣ କରିଯା ତାହାର ମଧ୍ୟଭାଗେ ତିନଟି ସ୍ଵର୍ଗମୟ ବୃକ୍ଷ ସ୍ଥାପନ କରିତେ ହିଁବେ, ପୂର୍ବ ଭାଗେ ମୁକ୍ତା ଓ ହୀରକ; ଦକ୍ଷିଣ ଭାଗେ ଗୋମେଦ ଓ ପୁଞ୍ଚରାଗ; ପଞ୍ଚମ ଭାଗେ ଘରକତ ଓ ଇଞ୍ଜନୀଲ; ଉତ୍ତର ଭାଗେ ଶୋଭନୀଯ ବୈଦ୍ୟ ଏବଂ ଚାରିଦିକେ ପ୍ରାଳିଲତା ଓ ମୁକ୍ତୋଂପାଦିକା ଶୁଙ୍କ-
ସମୁହ ବିନ୍ୟାସ କରିତେ ହିଁବେ । ୨୨୪ । ୨୨୫ ।

मत्तम् ।

गुडधेनुदानं ।

धेनुवत्सौ गुडस्योभौ सितसूक्ष्माखरावुभौ ।

शुक्रिकर्णविकुपादौ शुक्रिमुकाफलेक्षणौ ॥ २२६ ॥

विद्वमस्युगावेतौ नवनीतस्तनान्वितौ ।

क्षौमपुच्छौ कांस्यदोहाविन्द्रनीलकतारकौ ॥ २२७ ॥

सुवर्णशृङ्गभरणौ रजतखुरसंयुतौ ।

रचयित्वा वजेहेनुमिमैर्मन्त्रै हिंजोनम् ॥ २२८ ॥

तर्जमा ।

गुडधेनुका दान कहते हैं ।

हे हिंजवर ! गुडका बनायी उच्चर और सूक्ष्म वस्त्र करके आटत, मोतिका उत्पन्न करणेवाली सिपिका कर्णयुक्त, उखुड़का पादयुक्त, सिपिसे पथदा ज्ये मोतिसे बनाया नेच-विशिष्ट, मुंगाका भूयुक्त, नयनुका बनाया स्तनयुक्त, रेशमका बनाया पुंकयुक्त, कांसाकी दोहनीयुक्त, नीलाका बनाया नेचका पुञ्जरीयुक्त, सोणेका बनाया शीर्णिगिका भूषणयुक्त, और चांदीका बनाया चारों खुरसंयुक्त धेनु और बहर निर्माण करके यह मन्त्रसे पूजा करणा चाही । २२६ । २२७ । २२८ ।

TRANSLATION.

The Bestowal of the Guradhenu.

226—228. O best of Dwijas, the ears of the Cow and her Calf should be of oysters; the feet, of sugarcanes; the eyes, of oysters; the eye-brows, of coral; the dugs, of butter; the tails of silk; the pupils of the eyes, of sapphires; the horns of the Cow should be of gold; and the hoofs, of silver. The beasts should be made of solidified treacle and covered with a white thin cloth. The milking pail of the cow should be of bell-metal.

ଅମୁବାଦ ।

ଗୁଡ଼ଧେନୁ ଦାନ ।

ହେ ଦିଜବର ! ଗୁଡ଼ନିର୍ମିତ, ଶୁଙ୍କ ଅଥଚ ସୂକ୍ଷମ ବାସ୍ତ୍ର ଆରତ,
ମୁକ୍ତୋଃପାଦିକା ଶୁଭିନିର୍ମିତ କର୍ଣ୍ଣୁତ୍ତ, ଇଞ୍ଚୁ-ନିର୍ମିତ
ପାଦବିଶିଷ୍ଟ, ଶୁଭିଜାତ ମୁକ୍ତାନିର୍ମିତ ଚକ୍ରମାନ, ବିଦ୍ରମନିର୍ମିତ
ଜୟଗଲୟୁତ, ନବନୀତନିର୍ମିତ ଶୁନବିଶିଷ୍ଟ, ରେଶମନିର୍ମିତ
ପୁଚ୍ଛୟୁତ, କାଂଶନିର୍ମିତ ଦୋହନପାତ୍ରବିଶିଷ୍ଟ, ଇଞ୍ଜନୀଲ-
ନିର୍ମିତ ଚକ୍ର ତାରକାନ୍ତି, ସ୍ଵରଗନିର୍ମିତ ଶୃଙ୍ଗାଭରଣଭୂଷିତ
ଏବଂ ରଜତନିର୍ମିତ ଖୁରଚତୁଷ୍ଟୟଯୁକ୍ତ ଧେନୁ ଓ ବେଂସ ନିର୍ମାଣ
କରିଯା ଏହି ମନ୍ତ୍ର ଦ୍ୱାରା ପୂଜା କରିବେ । ୨୨୬ । ୨୨୭ । ୨୨୮ ।

मूलम् ।

वैजयन्ती माला ।

नीलं सुक्ता च माणिकं वैदूर्यं वज्रकन्तथा ।
एतैर्विरचिता माला वैजयन्ती प्रकीर्तिः ॥ २२६ ॥

कौसुभविवरणम् ।

ममन्थुर्गं त्वरिताः पुनः चीरार्णवं सुराः ।
निर्मथप्रमानादुदधेरभवत् सूर्यप्रवर्जसं ॥ २३० ॥
रत्नानासुन्नमं रत्नं कौसुभाख्यं महाप्रभं ।
स्वकीयेन प्रभावेण भासवन्तं जगन्तुयं ॥ २३१ ॥

तर्जमा ।

वैजयन्तीमालाका स्वरूप कहते हैं ।

नीला, मोति, माणिक, लशुनिया और हीरा वही पांच रत्नका बनाया जो माला, सो वैजयन्ती कहावता है । २२६ ।

कौसुभका वयान कहते हैं ।

सब देवता दोसरे तरफ अति त्वरान्वित होकरके बड़े वेगसे चीरसमुद्रको मथन करणे लगे, समुद्रके अधीपर सूर्यंके समान तेजयुक्त बड़े प्रभावकरके युक्त अपने प्रभाकरके तिनो जगतको प्रकाश करणेवाला और यह प्रकाशसे सब रत्नके उन्नम कौसुभनाम महारत्न उत्पन्न भाया । २३० । २३१ ।

TRANSLATION.

The Vaijayanti Rosary.

229. The sapphire, pearl, ruby, cat's-eye and diamond go to make up the *Vaijayanti* rosary.

History of the Kaustuva.

230—231. Hastily the gods again fell to churning the ocean of sweet-milk, with impetuosity. Now rose from the bosom of the deep the 'sun-clad' effulgence and splendour of that light of the world—*Kaustuva*, the best of gems.

অভ্যাস ।

বৈজয়ন্তীমালা ।

ইন্দনীল, মুক্তা, শাণিক্য, বৈদুর্য ও হীরক এই পঞ্চ
রত্ননির্মিত মালা বৈজয়ন্তী নামে বিখ্যাত । ২২৯ ।

কৌস্তুভবিবরণ ।

দেবতাগণ পুনরায় অতি ভ্রান্তি হইয়া অতি
উগ্রভাবে ক্ষীরোদসমুদ্র মন্ত্রন করিতে লাগিলেন, সেই
নির্মাণ মহাসমুদ্র হইতে সূর্যের স্তায় অতি তেজস্বী,
মহাপ্রভাবশালী, স্বীয় প্রভায় জগত্ত্বয় প্রদীপ্তকারক এবং রত্ন
সমুদায়ের মধ্যে অতি শ্রেষ্ঠ কৌস্তুভনামক মহারত্ন উৎপন্ন
হইল । ২৩০ । ২৩১ ।

मूलम् ।

चिन्तामणिं पुरस्कृत्य कौसुभं ते ददर्श वै ।

सर्वे सुरा ददुखं वै कौसुभं विष्णवे तदा ॥ २३२ ॥

चिन्तामण्युपाख्यानं ।

संपूजयत्यसौ भक्त्या चन्द्रसेनो नृपोन्नमः ।

तस्याभवत् प्रसन्नः स शिवपारिषदग्रणीः ॥ २३३ ॥

मणिभद्रो महाभद्रो लोकैः सर्वैर्नैमस्कृतः ।

तस्यैकदा महीभर्तुः प्रसन्नः शम्भुशेखरः ॥ २३४ ॥

तर्जमा ।

देवता लोग नारायणको आगे करके सो कौसुभ रत्नको देखते भये, बाद उसको सब देवता एक मत होकरके नारायणको सो मणिको देते भये । २३२ ।

चिन्तामणिका उपाख्यान कहते हैं ।

चन्द्रसेन राजा वडी भक्तिसे शिवकी पूजा करते भये, तेह पूजाके किहेसे महादेवके पारिषदमे जो सबसे उत्तम, सो राजाके उपर प्रसन्न भये । २३३ ।

अति-सुन्दर-ख्यात, सब लोग करके पूजित और माथामे शिवका चिह्न धारण करणेवाला मणिभद्रनामक सो शिव-सहचर एक समयमे राजाके उपर प्रसन्न भये । २३४ ।

TRANSLATION.

232. The gods, placing *Náráyána* before, began to gaze at the gem;—then with one voice they gave it him.

The Anecdote of Chintdmáni.

233. Once on a time, the king, *Chandrasena*, worshipped *Mahádeva* reverentially, and thereby highly pleased the principal courtier of that god.

234. The good and respected *Manivadra*, who bears on his forehead a mark of *Siva*, was highly pleased with the king.

ଅହୁବାଦ ।

ଦେବଗଣ ନାରାୟଣକେ ଅଗ୍ରବର୍ତ୍ତୀ କରିଯା ସେଇ କୌଣସି ରଙ୍ଗ ଦେଖିତେ ଲାଗିଲେନ, ପରେ ସକଳେ ଏକମତ୍ୟ ଅବଲମ୍ବନପୂର୍ବକ ନାରାୟଣକେଇ ସେଇ କୌଣସି ମଣି ଦାନ କରିଲେନ । ୨୩୨ ।

ଚିନ୍ତାମଣିର ଉପାଖ୍ୟାନ ।

ଚନ୍ଦ୍ରସେନ ମୃପତି ଅତିଭକ୍ତିପୂର୍ବକ ମହାଦେବେର ଆରାଧନ କରେନ, ତାହାତେ ମହାଦେବେର ପାରିଷଦ-ଶ୍ରେଷ୍ଠ ତାହାର ପ୍ରତି ଅନୁମନ ହନ । ୨୩୩ ।

ଅତି ସଂସଭାବ, ସକଳ ଲୋକେର ପୁଞ୍ଜିତ ଏବଂ ମନ୍ତ୍ରକେ ଶିବାଙ୍ଗଧାରୀ ମଣିଭଦ୍ରନାମକ ସେଇ ଶିବସହ୍ଚର ଏକ ସମସ୍ତେ ରାଜାର ପ୍ରତି ଅନୁମନ ହନ । ୨୩୪ ।



मूलम् ।

चिन्तामणिं ददौ दिव्यं मणिभद्रो महामतिः ।
 स मणिः कौसुभ द्वै द्योतमानोऽर्कसन्निभः ।
 दृष्टः सुतो वा ध्यातो वा नृणां यच्छ्रुति मञ्जङ्गलं ॥ २३५ ॥
 तस्य कान्तिवलस्यृष्टं कांस्यं ताम्रमयस्त्वपुः ।
 पाषाणादिकमन्यदा सद्यो भवति काष्ठनं ॥ २३६ ॥
 तस्मै ददौ मणिं राज्ञे मणिभद्रो महायशाः ।
 स तच्चिन्तामणिं कण्ठे विभद्राजासनं गतः ।
 विरेजे राजराजानां मध्ये भानुरिव स्थयं ॥ २३७ ॥

तद्वज्मा ।

महामहिमायुक्त मणिभद्र प्रसन्न होकरके राजाको
 चिन्तामणि नाम एक आर्यग्र मणि देते भये, दुसरा कौसुभ-
 मणिके स्वरूप और सूर्यग्रकी समान दीसियुक्त सो चिन्तामणि
 देखनेसे वा सुति किहेसे अथवा स्मरण किहेसे सब मानुषके
 सकल मञ्जङ्गल करते हैं । २३५ ।

सो मणिके किरण सर्प्त करणेसे कांसा, तामा, लोहा,
 सीस और पाषाण आदि सब वस्तु तेहो कालमे सोणा वन
 जाता है । २३६ ।

महायशस्त्रौ मणिभद्र राजाको सो मणि दान दिया ।
 सो राजा वह मणिको कण्ठमे धारण करके सिंहासनपर
 बैठकरके सब राजाके बीचमे दुसरा सूर्यग्रके समान शोभा
 पाती भयी । २३७ ।



TRANSLATION.

235. And he presented him a divine gem, called *Chintámani*—that rival of *Kaustuva*. It does one good to see, to praise or to think of this sun-like gem.

236. Like the *Philosopher's Stone*, the touch of it instantly converts bell-metal, copper, iron, lead, stone, &c., into gold.

237. *Manivadra* presented it to the king, who wore the gem over his throat; and on his throne shone like a second sun over other princes.

ଅହୁବାଦ ।

ମହାମହିମ ମଣିଭଜ୍ଞ ପ୍ରସମ ହଇୟା ରାଜାକେ ଚିନ୍ତାମଣି ନାମକ ଏକଟୀ ଦିବ୍ୟ ମଣି ଦାନ କରେନ । ଦ୍ଵିତୀୟ କୋଣ୍ଡଭ-
ସଦୃଶ ଏବଂ ସୂର୍ଯ୍ୟେର ନ୍ୟାୟ ପ୍ରଭାସମ୍ପର୍କ ସେଇ ଚିନ୍ତାମଣି ଦୃକ୍ତ,
ବା ସ୍ତତ ଅଥବା ଚିନ୍ତିତ ହଇଲେଓ ମନୁଷ୍ୟଗଣେର ମଙ୍ଗଳବିଧାନ
କରେ । ୨୩୫ ।

ସେଇ ମଣିର କିରଣସଂପର୍ଶେ କାଂସ୍ୟ, ତାତ୍ର, ଲୌହ, ସୀସକ
ଏବଂ ପାଷାଣାଦି ଅନ୍ୟାନ୍ୟ ବସ୍ତୁଜାତ ତେଙ୍କଣାଂ ସ୍ଵର୍ଗ ହଇୟା
ଥାକେ । ୨୩୬ ।

ମହାୟଶୀ ମଣିଭଜ୍ଞ ରାଜାକେ ସେଇ ମଣି ଦାନ କରେନ ।
ରାଜା ସେଇ ମଣି କଣ୍ଠେ ଧାରଣ କରିୟା ରାଜାସନେ ଉପବିଷ୍ଟ
ହଇୟା ଅପରାପର ରାଜଗଣେର ମଧ୍ୟେ ଦ୍ଵିତୀୟ ସୂର୍ଯ୍ୟଦେବେର ନ୍ୟାୟ
ପ୍ରକାଶ ପାଇୟାଛିଲେନ । ୨୩୭ ।

मूलम् ।

सदा चिन्तामणिग्रीवं चुत्वा तं राजसन्नम् ।
 सम्भृशेषराजानः सर्वे चुव्वहृदोऽभवन् ॥ २३८ ॥
 च॒ छात् केचिद्यावन्तो धार्णग्रात् केचन दुर्मदाः ।
 देवलब्धमजानन्तो मणिं मत्सुरिणो नृपाः ॥ २३९ ॥
 सौराष्ट्राः केकयाः शालूः कलिङ्गा मद्रकास्था ।
 पाञ्चालावन्तिसौवीरा मागधा मत्स्यस्त्रियाः ॥ २४० ॥
 एते चान्ये च राजानः सहस्रिरथवाहनाः ।
 चन्द्रसेनस्वधे जेतुञ्जोद्यमस्त्रकुरोजसा ॥ २४१ ॥

तर्हजमा

और और सब राजा राजचक्रवर्जी चन्द्रसेनको बड़े
 मणिके विवरण शुनकरके सबभी अति विषयमन होते
 भये । २३८ ।

तेह राजनके बीचमे कोइ राजा प्रीति करके दयापर
 होते भये और कोइ राजा धीठ होकरके देवलब्ध मणिका
 प्रभाव ना जाने, ऐसेबास्ते उसके उपर क्रोध करते लगे । २३९ ।

सौराष्ट्र, (सुराट), केकय (पञ्चावके मध्यवर्जी कोइ स्थान), शालू (राजस्थानके मध्यवर्जी कोइ स्थान), कलिङ्ग (उडिया और द्राविड़के मध्यवर्जी कोइ स्थान), मद्रक (सिन्धुनद और शतहृनदीके मध्यवर्जी कोइ स्थान), पाञ्चाल (दिखीके उत्तरपश्चिमकोण छिमालय पर्वत और चम्बल-नदीके मध्यवर्जी कोइ स्थान), अवन्ति, सौवीर (सिन्धु-नद और शतहृनदीके मध्यवर्जी कोइ स्थान), मगध (विहार), मत्स्य (जयपुर), सूत्रज्य (मथुराका मध्य-वर्जी कोइ स्थान), इत्यादि सब देशको सब राजा और अन्य अन्य देशको सब राजा युद्धमे बलका प्रकाश करके चन्द्रसेन राजाको पराजय करणेका अनसे चतुरङ्ग सेनाका
 संग्रह करते लगे । २४० । २४१ ।

TRANSLATION.

238. When the other kings came to know this, they became sore sick for envy.

239. Of these, some had pity on account of their tender-hearted nature ; while others grew malicious ere they had learnt the mighty virtues of the gem coveted by gods.

240—241. The kings of *Saurásthra* (Surat), *Kekaya* (in the Punjab), *Sálva* (in the Rájasthán), *Kalinga* (between Orissa and Dravira), *Mardraka* (between the Indus and the Satadru), *Pánchála* (N. W. of Delhi, in the country of the Himalaya and Chambala), *Avanti*, *Sauvíra* (between the Indus and the Satadru), *Magadha* (Behar), *Matsya* (Jey-pore), *Srinjaya* (in Mathura), and other places, intending to defeat Chandra Sena in fight, began to amass a quadripartite force.

অন্তর্বাদ ।

অন্যান্য রাজাৱা রাজচক্ৰবৰ্তী চন্দ্ৰসেনেৰ সেই মণিৰ বিষয় অবগত হইয়া সকলেই অতিশয় কুশলমনা হইয়াছিলেন। ২৩৮।

তন্মধ্যে কেহ বা দয়াপ্রকাশ কৱিয়া এবং কেহ বা ধৃষ্টতা-নিবন্ধন ক্রোধান্ব হইয়া দেবলক্ষ মণিৰ প্ৰভাৱ অবগত হইতে না পাৱিয়াই বিদ্বেষভাব প্ৰকাশ কৱিতে লাগিলেন। ২৩৯।

সৌরাষ্ট্ৰ (সুৱাট), কেকয় (পাঞ্চাবেৰ অন্তর্গত), শাৰ্ব (রাজস্থানেৰ মধ্যবৰ্তী), কলিঙ্গ (উৎকল ও ঢাবিড়েৰ মধ্যবৰ্তী), মজুক (সিঙ্গু ও শতক্ৰ নদীৰ মধ্যস্থ), পাঞ্চাল (দিল্লীৰ উত্তৱপশ্চিম হিমালয় ও চম্বল নদীৰ অন্তর্গত প্ৰদেশ), অবন্তি, সৌবীৰ (সিঙ্গু ও শতক্ৰ নদীৰ মধ্যবৰ্তী), মগধ (বিহাৰ), মৎস্য (জয়পুৰ), সংঘৰ্ষ (মধুবাৰ অন্তর্গত) প্ৰভুতিৱ নৃপতিগণ এবং অপৱাপৱ রাজবৰ্জন যুক্তে বলপ্ৰকাশপূৰ্বক চন্দ্ৰসেন নৃপতিকে পৱাজয় কৱিবাৱ মানসে চতুৱঙ্গ বল সংগ্ৰহ কৱিতে লাগিলেন। ২৪০। ২৪১।

मूलम् ।

ततः सर्वे सुसंरब्धाः कम्पयन्तो वसुभरां ।

उज्जयिन्याच्चतुर्दीर्घं रुद्रधुर्वृक्षसैनिकाः ॥ २४२ ॥

संरथमानां खपुरीं हष्टु राजभिरहृतैः ।

चन्द्रसेनो महाकालं तमेव शरणं यथौ ॥ २४३ ॥

निर्विकल्पो निरातङ्कः स राजा हृदनिश्चयः ।

अर्च्छ्यामास गौरीशं दिवानक्तमनवधीः ॥ २४४ ॥

एतस्मिन्नेव समये तचैव नगरोत्तमे ।

चरन्ती गोपिका काचित् महाकालान्तिकं यवौ ॥ २४५ ॥

तस्मा ।

तेकरे आगे सब राजा उद्यत होकरके पांचोका भरसे
एथृकों कंपावते उजीनमे आगमन करके बड़त चेनासे
नगरको चारीतरफ धेरते भये ॥ २४२ ॥

राजा चन्द्रसेन सब राजा करके नगरको रंधा देख-
करके महादेवके स्मारणका गये ॥ २४३ ॥

सो राजा चन्द्रसेन संश्वशून्य, भयहीन, हृदप्रतिज्ञ
और एकमन होकरके दिन रात महादेवका उपासना
करते भये ॥ २४४ ॥

तेह समयमे वही नगरमे कोइ एक आहीरका खी
घुमते घुमते अपने इच्छासे महाकालके मन्दिरके निकट
आवती भयी ॥ २४५ ॥

TRANSLATION.

242. Thereafter they came, breathing united strength, with an innumerable force to *Ujjaini*; and sat down at its four gates.

243. At this imminent peril, and cooped up by the proud princes in his palace, Chandra Sena prayed to *Mahákála* for deliverance.

244. Firmly, courageously, resolutely and with perfect concentration of mind, the king worshipped *Mahádeva* daily and nightly.

245. At this time, a milk-maid who had been travelling, came voluntarily to the temple of *Mahákála*.

অনুবাদ।

তাহার পর সকলে উদ্যোগী হইয়া পদভরে পৃথিবীকে কম্পাত্তি করিয়া উজ্জয়নীতে আগমনপূর্বক বহু সৈন্যস্থারা নগরীর দ্বারচতুষ্টয় অবরোধ করিল । ২৪২ ।

রাজা চন্দ্রসেন উদ্বৃত রাজগণকর্ত্তৃক স্বপুরী অবরুদ্ধ হইতে দেখিয়া মহাকালের শরণাগত হইলেন । ২৪৩ ।

সেই রাজা চন্দ্রসেন নিঃসংশয়, নির্ভয়, দৃঢ়প্রতিজ্ঞ ও অনন্যচিত্ত হইয়া দিবা রজনী মহাদেবের আরাধনা করিতে লাগিলেন । ২৪৪ ।

সেই সময়ে সেই নগরে কোন এক গোপপত্নী অমণ করিতে করিতে ঘৃন্তাক্রমে মহাকালের মন্দিরসম্পর্কালৈ আসিয়া উপস্থিত হইল । ২৪৫ ।

मूलम् ।

सा पञ्चकायनं वालं वहन्ती गतभर्जुं का ।
 राज्ञा कृतां महापूजां ददर्श गिरिजापतेः ।
 प्रणिपत्य शिवं देवं पुनरेवानुपद्यते ॥ २४६ ॥
 एतत् सर्वमशेषेण स दृष्टा वस्त्रवीसुतः ।
 कुतह्लेन विदधे शिवपूजां विसुकिहां ॥ २४७ ॥
 आनीय दृश्यं पाषाणं पूज्य नच्छिविरान्तरे ।
 अदूरे तत् गोपशिशुः शिवलिङ्गमकस्ययत् ॥ २४८ ॥
 वानि कानि च सुध्याणि हस्तलग्नानि चामनः ।
 आनीय स्थाप्य तस्मिं पूज्यामास भक्तिः ॥ २४९ ॥

तत्त्वज्ञमा ।

सो विधवा आहीरकी स्त्री एक पांच वर्षको वालकको संयकरके वह स्थानमे आयकरके महादेवको पूजा देखकरके महाकालको प्रणामकरके दुसरे अगहमे जाती भयी ॥ २४६ ॥

सो आहीरकी स्त्रीका पांच वर्षका वालक यह सब वसु विशेषसे देखकरके आश्वर्य छोकरके सुक्रिका देनेवाले शिवपूजाका आयोजन करते भये ॥ २४७ ॥

सो आहीरका वालक अपने मनासिफ पत्यरखण्ड लयकरके तेही स्थानके समीपमे उसी पत्यरमे शिवकी कस्यना करता भाया ॥ २४८ ॥

आगे अपने समर्थसे जो कोइ पुष्प पाया, तिसको लयकरके भक्तिसे शिवलिङ्गका स्थापन करके पूजा करते भये ॥ २४९ ॥

TRANSLATION.

246. The widow came with a child of five ; and after witnessing the devotions of the king, and bowing down her head, vanished.

247. The child, having seen all this, out of curiosity, prepared for worshipping Siva—which works out man's salvation.

248. The cowherd boy brought a piece of stone after good selection ; and in the camp hard by established it as the image of Siva.

249. Then from trees the flowers of which he could reach, he culled flowers with his own hands ; and with them began to worship the image.

অহুবাদ ।

সেই বিধবা গোপিনী একটি পঞ্চবর্ষীয় শিশুকে ক্রোড়ে
করিয়া তথায় আনিয়া রাজকুত মহাদেবের পূজা দেখিয়া
মহাকালকে প্রণাম করিয়া পুনরায় স্থানস্থরে গমন
করিল । ২৪৬ ।

সেই গোপিনীর পঞ্চবর্ষীয় শিশুসন্তান এই সকল বিষয়
বিশেষরূপে নিরীক্ষণ করিয়া কৌতুহলপরতন্ত্র হইয়া বিমুক্তি-
প্রদ শিবপূজার আশ্রোজন করিল । ২৪৭ ।

সেই গোপবালক মনোগত পাষাণখণ্ড আনিয়া সেই
শিবিরমধ্যে অদূরে শিবলিঙ্গ কল্পনা করিল । ২৪৮ ।

পরে আপনি শ্বহন্তে যে কোন পুষ্প লাগাল পাইল,
তৎসমুদ্দায় আনিয়া অতিভজ্জপূর্বক সেই শিবলিঙ্গ স্থাপন
করত পূজা করিতে লাগিল । ২৪৯ ।

मूलम् ।

एवं पूजां प्रकुर्ब्बाणः शिवस्यानन्यमानसः ॥

बालोऽपि भोजनं नेच्छेन्नदा माता समागता ॥ २५० ॥

तं विलोक्य शिवस्याये निषस्य स्त्रिमितेच्छणं ।

चकर्ष पाणिं संगृह्ण कोपेन जननी तदा ॥ २५१ ॥

आङ्गष्टहादितो वापि नागमत् स्वसुतो यदा ।

तां पूजां नाशयामास चिन्हा लिङ्गं च दूरतः ॥ २५२ ॥

मात्रा विनाशितां पूजां देवदेवस्य शूलिनः ।

हृष्टा देवेति चुक्रोश निपपात स वालकः ॥ २५३ ॥

तर्जमा ।

बालक पूजाके कालमे शिवमे चिन्तकों लागायकरके भोजनके कालकों विताय देते भाया, तब तिसको माता उस स्थानमे आवती भयी । २५० ।

माता आयकरके बालकको शिवके संविकट आंख मुदकरके ध्यानयुक्त देखके क्रोध करके तिसको हातसे खींचकरके चलने लगी । २५१ ।

यहिले बालकको हातसे खींचा, पाके मारती भयी, जब बालक ना उठे, तब शिवकी मूर्निका उठायकरके दूरमे बाहार देती भयी, तेह करके पूजाका व्याघात भया । २५२ ।

सो बालक अपने मातासे देवदेव महादेवका जो पूजाका व्याघात भया, तिससे महादेव बोलकरके रोदन करके एष्टुमे गिरता भया । २५३ ।

TRANSLATION.

250. When the mother of the lad saw that the time of his noon-tide meal had gone by, she again came to the spot.

251. Seeing him with closed eyes, absorbed in the contemplation of Siva, she grew wroth and pulled him forcibly by the arm.

252. When this, as well as upbraiding had failed, the woman flung away the image at a distance, in order to disturb the boy's devotions.

253. Seeing the worship of the trident-bearing god of gods thus disturbed by his own mother, with piteous cries he fell down on the ground.

অমুবাদ ।

বালক যে সময়ে অনগ্রহানসে শিবপূজায় রত হইয়া
ভোজনকাল অতিক্রম করিল, তখন তাহার মাতা সেই
স্থানে পুনরায় আগমন করিল । ২৫০ ।

জননী আসিয়া বালককে শিব-সন্ধিধানে চক্ষু মুছিত
করিয়া উপবিষ্ট থাকিতে দেখিয়া ক্রোধপ্রকাশপূর্বক
তাহার হস্ত ধারণ করিয়া আকর্ষণ করিতে লাগিল । ২৫১ ।

প্রথমে হস্তাকর্ষণ পক্ষাং তাড়না করাতেও যখন বালক
উঠিল না, তখন গোপিনী কোপে অঙ্ক হইয়া শিবলিঙ্গ দূরে
নিক্ষেপ করত পূজার ব্যাঘাত জন্মাইয়া দিল । ২৫২ ।

সেই বালক স্বীয় জননীদ্বারা দেবদেব শূলপাণির পূজার
ব্যাঘাত হইতে দেখিয়া মহাদেব বলিয়া উচ্ছেঃস্বরে রোদন
করিতে করিতে ভূতলে পতিত হইল । ২৫৩ ।

मूलम्

स नष्टसंज्ञः सहसा वासवारिपरिष्ठुतः ।
 लब्धसंज्ञो मुक्तज्ञेन चक्रुषी उद्गीतयत् ॥ २५४ ॥

ततो मणिस्तम्भविराजमानं
 हिरण्यवदारकवाटतोरणं ।

महाईनीलादिकमत् सुवेदिकं
 तदेव जातं शिविरं महोदयं ॥ २५५ ॥

प्रतभृहेनः कलसैर्विचित्रैः
 प्रोद्भासितं सौधसमूहसंस्थैः ।

रम्यश्च तच्छिवपुरं वरपीठमध्ये
 लिङ्गाच्च रत्नरचितं स ददर्श वालः ॥ २५६ ॥

तरुजमा

सो वालक तेह चरणमे अज्ञान होकरके थोड़े कालके
 बीते फेर ज्ञान प्राप्त होकरके नेष्ठको उधातकरके नेष्ठवे
 जल गिरावने लगा ॥ २५४ ॥

वालक नेष्ठको खोलकरके देखा, सो स्थान मणिका
 सम्भा करके शोभित, सोषेका दरोगा और कवाट लगा
 और महानीलादिक मणि करके बेदी बनी ॥ २५५ ॥

वालक तेह स्थानके बिषे जरत सोषेका बनाया
 गृहके उपर सुन्दर कलस करके शोभित अति रमणीय शिव-
 पुरी और रत्नका बनाया शिवकी बूर्जि देखा ॥ २५६ ॥

TRANSLATION.

254. After remaining insensible for a while, he regained his senses ; and, opening his eyes, began to weep unceasingly.

255. When he opened his eyes, he saw the tent decorated with gemmed pillars and furnished with golden doors and gates ; and with an altar decked with sapphires and other gems.

256. The boy found in the camp a brilliant palace of gold, with domes of curious and exquisite workmanship. The palace embosomed an image of *Siva*.

অমুবাদ।

বালক ক্ষণকাল অজ্ঞানাবস্থায় ধাকিয়া মুহূর্তকালমধ্যে
পুনরায় চৈতন্য প্রাপ্ত হইয়া চক্ষু উন্মীলন করত অনবরত
বাঞ্ছবারি পরিত্যাগ করিতে লাগিল । ২৫৪ ।

বালক চক্ষু উন্মীলন করিয়া দেখিল, সেই শিবির মণি-
সন্তে শৃঙ্খলিত, হিরণ্য দ্বার ও কবাটিযুক্ত এবং মহানীলাদি-
নির্মিত বেদিবিশ্িষ্ট হইয়াছে । ২৫৫ ।

বালক সেই শিবিরমধ্যে তপ্তকাঞ্চন-নির্মিত, গৃহোপরি
শোভিত বিচক্রি কলসে প্রোদ্ভাসিত, অতি রশ্মীয় শিবপুরী
ও রস্তনির্মিত শিবলিঙ্ঘ দর্শন করিল । ২৫৬ ।



मूलम् ।

सूर्ये चाह्नं गते वालो निर्जगाम शिवालयात् ।
 अथापश्चत् स्वशिविरं पुरन्दरपुरोपमं ।
 महामणिगणाकौर्णं हेमराशिसमुच्चुलं ॥ २५७ ॥
 ततोऽपश्चत् सजननीं सरद्रमुकुटोच्चुलां ।
 महार्हरबपर्यपङ्के सितशय्यामधिस्थितां ॥ २५८ ॥
 रत्नालङ्घारदीप्ताङ्गीं दिव्याख्वरविराजितां ।
 दिव्यलक्षणसम्पद्मां साक्षात् सुरवधूमिव ॥ २५९ ॥
 स राजा सहस्रागत्य समाप्तियमो निशि ।
 ददर्श गोपिकासूनोः प्रभावं शिवतोषणं ॥ २६० ॥
 हिरण्यमयं शिवस्थानं लिङ्गं मणिमयन्त था ।
 गोपवध्वात् सदनं माणिक्यकनकोच्चुलं ॥ २६१ ॥

तरङ्गमा ।

सूर्ये जब अस्ति भये, तब वालक शिवालयसे अपने स्थानको जायकरके देखा, अपनेको स्थान महामणि करके शोभित और सोणेका राशि करके समुच्चुल होकरके प्रत्यक्ष इन्द्र-पुरीके समान शोभा पावते भये ॥ २५७ ॥

तेह पर अपने माताके उत्तम रत्नका वनाया मुकुटसे शोभित, बड़े झोलका रत्न करके वनायी पर्यगङ्के ऊपर पथः-फेनके समान श्वामे बैठी, रत्नके अलङ्घारसे शोभित, उत्तम वस्त्र करके शोभित, उत्तम लक्षण करके बुक्त साक्षात् देव-कन्याके समान देखते भये ॥ २५८ ॥ २५९ ॥

राजा चन्द्रघेन शिवपूजाका समाप्ति करके रात्रिमे जलदी आयके वालकके प्रभाव, महादेवका प्रसन्नका चिह्न, सोणेका शिवमन्दिर, मणिका शिवलिङ्ग और माणिक और सोणे करके उच्चुल गोपवधूका स्थान देखते भये ॥ २६० ॥ २६१ ॥



TRANSLATION.

257. At sunset the boy went home, and found his house turned into one of gold, and flaming with gems beauteous and rare. It looked like Indra's palace.

258—259. Then he saw his mother, bearing on her head a crown adorned with gems, sitting on a milk-white bed, upon a couch richly embossed with gems, decked out in jewels, wearing a divine raiment, and beaming with a divine radiance, like a very goddess.

260—261. After finishing his devotions, king Chandra Sena suddenly went at night to the shining palace of the milk-maid, and witnessed the might of the cowherd lad, raised up by Mahádeva's grace,—and the golden palace of Siva with his image.

অঙ্গবাদ।

সূর্যদেব অস্তাচলে গমন করিলে বালক শিবালয় হইতে নিজালয়ে গমন করিয়া দেখিল, নিজালয় মহামণিসমূহে স্থোভিত ও হেমরাশিতে সমৃজ্জল হইয়া সাক্ষাৎ ইন্দ্ৰালয়ের স্থায় শোভা পাইতেছে। ২৫৭।

তাহার পর স্বজননীকে উৎকৃষ্ট রঞ্জমুকুটে স্থোভিত, মহামূল্য রত্নপর্যক্ষে ছুঁফেননিভ ধৰল শয্যায় উপবিষ্ট, রঞ্জলক্ষ্মারে প্রদীপ্ত, দিব্য বস্ত্রে বিভূষিত ও দিবালক্ষণ-সম্পন্ন সাক্ষাৎ দেবকন্যার ন্যায় দেখিল। ২৫৮। ২৫৯।

রাজা চন্দ্রসেন শিবপূজা সমাধা করিয়া রজনীযোগে সহসা আগমন করিয়া গোপশিশুর প্রভাব, মহাদেবের সন্তোষচিহ্ন, হিরণ্য শিবালয়, মণিময় শিবলিঙ্গ এবং মাণিক্য ও সুবর্ণে উজ্জ্বল গোপবধুর আলয় দর্শন করিলেন। ২৬০। ২৬১।

मूलम् ।

चिन्तासिद्धपाखग्रानं ।

स राजा दुर्जयः श्रीमान् लब्धा मुनुदयं शुभं ।

खयं कालान्तरे काले जगमारणमन्तिकं ॥ २६२ ॥

ददर्शीरणमाश्रित्य सुनिं स्थितमकल्पयं ।

तपस्यन्तं महाभागं नाम्ना गौरमुखं शुभं ॥ २६३ ॥

प्रविशास्य च पश्चामि छष्टधीन् परमधार्मिकान् ।

चिन्तयित्वा तदा राजा प्रविवेश तमाशम् ॥ २६४ ॥

ततः प्रविशतस्य राज्ञः परमहृषितः ।

चकार पूजां धर्माभ्या तदा गौरमुखो सुनिः ॥ २६५ ॥

तस्मा ।

चिन्तासिद्धिमणिका उपाखग्रानं कहते हैं ।

अत्यन्त श्रीमान् और दुर्द्विमान् राजा दुर्जय मनोहर दो मुखकों लाभ करके कुच्छु कालके बीते अपने नगरके सन्निकट बनमे जाते भये ॥ २६२ ॥

राजा बनमे जाय करके बनवासी, युण्णाभा, तप और समाधि करके चिन्हकों दृश्यरमे सगये, ऐसे महाभा गौर-मुख नाम जटिकों देखते भये ॥ २६३ ॥

इम वह आश्रममे प्रवेश करके परम धार्मिक जटिगणकों दर्शन करें, राजा वह बातकों विचारते जटिके आश्रमकों गय ॥ २६४ ॥

अब राजा जटिके आश्रमकों गये, तब गौरमुख जटिव बडे आनन्दकों प्राप्त होकरके राजाकों आदर करते भये ॥ २६५ ॥

TRANSLATION.

The anecdote of Chintásiddhi.

262. The handsome and intelligent king, Durjaya, begot two beautiful sons; and, after some years, went into the neighbouring forest.

263. On coming there, he found the holy, devout hermit, *Gauramukha*.

264. He entered the hermitage with the intention of seeing the holy sages.

265. On seeing the king, *Gauramukha* gladly welcomed him.

ଅନୁବାଦ ।

ଚିନ୍ତାସିଙ୍କି ମଣିର ଉପାଧ୍ୟାନ ।

ଅତ୍ୟନ୍ତ ଶ୍ରୀମାନ୍ ଓ ବୁଦ୍ଧିଶାଲୀ ରାଜା ଦୁର୍ଜ୍ଜ୍ୟ ମନୋହର ପୁଅ-
ଦୟ ଲାଭ କରିଯା କିଛୁକାଳ ଗତେ ସ୍ଵୀୟ ନଗରାନ୍ତିକ ଅ଱ଗ୍ୟେ
ଗମନ କରିଲେନ । ୨୬୨ ।

ରାଜା କାନନେ ଗମନ କରିଯା ଅ଱ଗ୍ୟବାସୀ, ନିଷ୍ଠାପ, ତପ୍ତ-
ସମାଧିତେ ନିମନ୍ତ୍ତି, ସହାୟ ଗୋରମୁଖନାମକ ଝାସିକେ ଦର୍ଶନ
କରିଲେନ । ୨୬୩ ।

ଆମି ଏହି ଆଶ୍ରମେ ପ୍ରବେଶ କରିଯା ପରମ-ଧାର୍ମିକ ଝାସି-
ଗନକେ ଦର୍ଶନ କରି, ମନେ ମନେ ଏହି ଚିନ୍ତା କରିଯା ରାଜା ଆଶ୍ରମ-
ମଧ୍ୟେ ପ୍ରବେଶ କରିଲେନ । ୨୬୪ ।

ରାଜା ଆଶ୍ରମେ ପ୍ରବେଶ କରିଲେ ଧର୍ମାତ୍ମା ଗୋରମୁଖ ମୁନି
ଅତ୍ୟନ୍ତ ଆବନ୍ଦିତ ହେଇଯା ରାଜାର ସମାଦର କରିଲେନ । ୨୬୫ ।

मूलम् ।

सशक्तप्रार्थं नृपश्चेष्ट सानुगस्य तु भोजनं ।

कारविद्यामि मुच्यन्तां साधु वाहा इति द्विजः ।

एवमुक्ता स्थितसूचयोँ स मुनिः संशितव्रतः ॥ २६६ ॥

राजापि तस्मै नद्भक्तप्रा स्वसहायैः समन्वितः ।

अच्छौहिण्यो वलस्यास्य पञ्चमाचालदा स्थिताः ॥ २६७ ॥

अयस्म तापसः किं मे दास्यति भोजनं त्विह ।

इति चिन्तापरो राजा मौनमेवावलम्बते ॥ २६८ ॥

निमन्त्रय दुर्जयं विप्रस्तादा गौरमुखो नृपं ।

चिन्तयामास किञ्चास्य मया देयन्तु भोजनं ॥ २६९ ॥

तद्भजमा ।

ऐ महाराज ! आज हम तुमको और तमारा सब सेनाको अपने सामर्थ्यके अनुसार भोजन करावेंगे, अपने वाहनको उत्तरके बांधाय देइ, वतावलम्बी ऋषि यह वात बोलके मौन रहते भये । २६६ ।

राजाभी ऋषिके प्रीतिसे वह होकरके सब कोइ ऋषिकी आतिथ्यको मानते भये, तेह सबमें राजाका सात चारों अच्छौहिणी सेना रही । २६७ ।

यह दरिद्र ब्राह्मण एतने आदमीओको किसे आतिथ्य करेगा, राजाभी यह प्रकारसे मनमें चिन्ता करके मौन होते भये । २६८ ।

गौरमुख ऋषि जब राजा दुर्जयको आतिथ्यमें निमन्त्रण किये, तब अपने मनमें शोच करते हैं, क्योंकि किस प्रकारसे हम एतने लोगोको भोजन करावेंगे, यह प्रकार चिन्ता-करते भये । २६९ ।

TRANSLATION.

266. "O ! king, to-day I shall feed you and your retinue according to my power. Pray, do you leave your bearers." The devout man said this, and was silent.

267. Obliged by the hermit's courtesy, the king accepted his invitation with his followers. He had with him four *akhauhiniś* of soldiers.

268. "Shall this poor hermit be able to provide food to so many men ?," the king thought to himself.

269. On the other hand, the hermit began to think how he could feed such a number.

অহুবাদ।

মহারাজ ! অদ্য আমি আপনাকে ও আপনার অশুচর-
বর্গকে স্বশক্তি অনুসারে ভোজন করাইব, আপনি বাহন-
দিগকে মোচন করুন, ব্রতাবলম্বী ঋষি এই কথা বলিয়া
তৃষ্ণীস্তাব অবলম্বন করিলেন । ২৬৬ ।

রাজাও ঋষির ভঙ্গিতে বাধ্য হইয়া সহচরগণের সহিত
আতিথ্য স্বীকার করিলেন; সে সময়ে রাজার সহিত চারি
অঙ্কোহিণী সেনা ছিল । ২৬৭ ।

এই দরিদ্র তাপস কি আমাদিগের সকলের আহার-
সামগ্ৰী প্ৰভৃতি দান করিবেন ? রাজা এই প্ৰকার চিন্তাকূল
হইয়া মৌনাবলম্বন করিলেন । ২৬৮ ।

গৌরমুখ ঋষি রাজা দুর্জয়কে নিমন্ত্ৰণ করিলেন বটে,
কিন্তু কিৱাপে আমি ইহাদিগের আহারাদি প্ৰদান কৰিব,
এইক্ষণ চিন্তা কৰিতে লাগিলেন । ২৬৯ ।



मूलम् ।

एवं चिन्तयतस्य स्थ महर्षेर्भावितालनः ।

स्थितो मनसि देवेशो हरिनारायणः प्रभुः ॥ २७० ॥

ततः संसृत्य मनसा देवं नारायणं तदा ।

तोषयामास गङ्गायां प्रविश्य सुनिसन्नमः ॥ २७१ ॥

अमापि देवदेवेश राजा इर्जयसंश्नितः ।

आगतोऽस्यागतस्य आतिथ्यं कर्तुमुत्सहे ॥ २७२ ॥

तस्य मे निर्धनस्याद्य देवदेव जगत्पते ।

भक्तिनभूस्य देवेश कुरुषुद्यान्नसञ्चयं ॥ २७३ ॥

तर्जमा ।

ऋषि यह प्रकारसे जब अत्यन्त चिन्तित भये, तब वह कालमे देवेश्वर नारायण ऋषिके मनमे आयके प्राप्त भये । २७० ।

तेकरे आगे ऋषि अपने मनमे देव नारायणको स्मरण करके गङ्गाचलमे जायकरके नारायणकी आराधना करणे खगे । २७१ ।

हे देवेश्वर ! राजा इर्जय आज हमारे आश्रममे आय-
करके अतिथि भये, हमने तिसको आतिथ्य करणेके-
वाले अभिलाष किये । २७२ ।

हे देव जगत्पते ! आज यह निर्धन भक्तके उपर प्रसन्न
होकरके अन्न सञ्चय कर देव । २७३ ।



TRANSLATION.

270. When he was thus laboring under anxious thought, the memory of the god of gods, *Náráyána*, arose in his mind.

271. Then that best of hermits devoutly contemplated *Náráyána*; and, descending into the waters of the sacred Ganges, worshipped the god.

272. "O ! best of Gods, to-day king Durjaya having graced my cottage with his royal presence, I am anxious to entertain him.

273. "O ! sovereign of the Universe, do thou vouchsafe to provide thy poor devotee with sufficient food."

অমুবাদ।

মহর্ষি যখন অত্যন্ত ভাবিত হইয়া এইকগ চিন্তাপরতন্ত্র হইলেন, সেই সময়ে দেবেশ্বর নারায়ণ তাহার স্মরণপথে উদিত হইলেন। ২৭০।

তাহার পর ঋষিরাজ দেব নারায়ণকে মনে মনে স্মরণ করিয়া গঙ্গার জলে নামিয়া নারায়ণের আরাধনা করিতে লাগিলেন। ২৭০।

হে দেবেশ্বর! রাজা দুর্জয় অদ্য আমার আশ্রমে আসিয়া অতিথি হইয়াছেন, আমি তাহার আতিথ্য সংকার করিতে অভিলাষ করি। ২৭১।

হে দেবদেব জগৎপতে! আজ এই নির্ধন ভক্তের প্রতি প্রসম হইয়া অস্বস্থ্য করিয়া দাও। ২৭২।



मूलम् ।

इति सुत्या तु देवेशः सुतः स जगतांपतिः ।

सुनेत्रस्य स्वकं रूपं दर्शयामास केशवः ।

उवाच सुप्रसन्नात्मा वृहि विप्र परं वरं ॥ २७३ ॥

ददर्श स मुनिर्देवि विस्मयोत्फुल्लोचनः ।

जगाम शिरसा देवं कृताञ्जलिरथाववीत् ॥ २७४ ॥

यदि मे वरदो देव भूयात् भक्तस्य केशव ।

इदानीमेष नुपतिर्यथा सवलवाहनः ।

ममाश्रमे कृताहारः इहः प्रयाति स्वकं गृहं ॥ २७५ ॥

इतुपक्षस्य देवेशो वरदः संबभूव ह ।

चिन्तासिद्धिन्ददौ तस्मै मणिञ्च सुमहाप्रभं ॥ २७६ ॥

तर्जमा ।

जगत्पति देवेश्वर नारायण सो ऋषिके यह प्रकारसे
सुतिसे मनुष्ट होकरके तिसको अपने सरूप देखायके
बोलते भये, हे ऋषिराज ! तुम हमने जो बसु चाहो, सो
कहो । २७३ ।

हे देवि ! ऋषि नारायणको देखकरके विस्मयाविष्ट हो-
करके शिरको नोबाये बोलते लगे । २७४ ।

हे देव केशव ! जो अपने भक्तके उपर प्रसन्न हो, तो हमके
यह वर दान देव, की राजा दुर्जय अपने सब सेनाको
लयकरके हमारे आश्रममे जेह प्रकारसे आज भोजन करके
दुमरे दिनमे अपने स्थानको जाय यही करो । २७५ ।

देवेश्वर नारायण यह प्रकारसे ऋषिकी वचनको शुन-
करके प्रसन्न होके अत्यन्त प्रभाववुक्त चिन्तासिद्धि नाम
मणि ऋषिको देते भये । २७६ ।

TRANSLATION.

274. Pleased with the sage's prayer, Keshava presented himself before him in *propria persona*, and said, "O best of sages, do you ask of me what boon you like."

275. O goddess, the holy man wondered exceedingly; and bowing low, and with clasped hands, spake thus :—

276. "O Keshava, if thou art pleased in thy servant, do thou grant this prayer of mine, that the king Durjaya with his retinue may to-day be fed at my cottage, and depart thence to-morrow morning."

277. Thus accosted by the sage, Náráyana willingly gave him a very powerful gem, called *Chintásiddhi*.*

অস্ত্রবাদ।

দেবেশ্বরজগৎপতি কেশব সেই ঋষির এই প্রকার স্বরে
তুষ্ট হইয়া তাঁহাকে স্বীয় রূপ অদর্শনপূর্বক বলিলেন,
ঋষিরাজ ! তুমি আমার নিকট অভিলিষ্ঠিত কর প্রার্থনা
কর। ২৭৪।

হে দেবি! ঋষিবর তাঁহাকে দেখিয়া বিশ্঵াসাবিষ্ট হইয়া
নতশিরে কৃতাঞ্জলিপুটে বলিতে লাগিলেন। ২৭৫।

হে দেব কেশব! যদি আপনি ভক্তের প্রতি প্রসন্ন
হইয়া থাকেন, তাহা হইলে আমাকে এই বর প্রদান করুন,
রাজা ছুর্জ্য নিজ বলবাহনের সহিত আমার আশ্রমে
যাহাতে অদ্য আহারাদি করিয়া কল্য প্রাতে স্বর্গে গমন
করিতে পারেন তাহাই করুন। ২৭৬।

দেবেশ্বর নারায়ণ ঋষিকর্তৃক এই প্রকার কথিত হও-
য়াতে তাঁহার প্রতি প্রসন্ন হইয়া অত্যন্ত প্রভাবশালী চিন্তা-
সিদ্ধিনামক একটী মণি তাঁহাকে প্রদান করিলেন। ২৭৭।

* Lit., that which fulfills our desires.

मूलभूत् ।

तत्र गत्वा स विप्रेन्द्रचिन्तायामास वै मुनिः ।
 हिमवच्छिखराकारं महाभूमिव चोच्नतं ।
 शशाङ्करमिसङ्काशं यृहं वै इतमूमिकं ॥ २७७ ॥
 ताहशानं सहस्राणि लक्षकोद्यसु सर्वशः ।
 यृहाणि निर्ममे विप्रो विष्णोर्लब्धवरसदा ॥ २७८ ॥
 भव्यं भोज्यं तथा लेहं चोष्यमज्जिधन्तथा ।
 चकाराद्याद्विषयं हेमपात्रस्त्र सर्वतः ॥ २७९ ॥
 एवं तत्वा स विप्रसु राजानं भूरितेजसं ।
 उवाच सर्वसैव्यानि प्रविशन्तु गृहाणि मे ॥ २८० ॥

तर्जमा ।

ऋषि सो चिन्तासिद्धिको पायकरके अपने स्थानको गमनकरके हिमालयके शेखरके समान सुन्दर, महमेघके समान उच्चा, चन्द्रमाके किरणके समान उज्ज्वर, अति प्रशस्त गृहको मनमे चिन्ता करणे लगे । २७७ ।

ऋषिराज विष्णुके बरसे और चिन्तासिद्धिके प्रभावसे वे ह प्रकारसे स्थानकी मनमे चिन्ता करते भये, ते ह प्रकारसे इजार-लाख-कोटि स्थान सब जगहमे होइ जाते भये । २७८ ।

तेकरे पीछे भव्य, भोज्य, पेय और लेहंग यह चारो प्रकारको भोजनद्रव्य और सोणेका भोजनपात्र बनावते भये । २७९ ।

ऋषि यह प्रकारसे गृह आदि वनयकरके अति तेजस्वी राजा दुर्जयको कहते भये, हे महाराज ! अपने सब सेनाको लयकरके हमारे स्थानमे प्रवेश करो । २८० ।

TRANSLATION.

278. Having won it, the Brahmin came back to his cottage, and imagined a spacious palace, grand like a peak of the Himalaya, lofty like a great cloud, and white like the moon-beam.

279. By virtue of Vishnu's blessing, and the magic of the gem, he outright caused to "rise like exhalation" myriads of palaces like the one he had conceived.

280. Then he made the four kinds of food,* and golden dishes and such gear.

281. Having done this, the sage spake to the puissant king, "O King! let your soldiers enter my house."

ଅମୁଦାନ ।

ଆଜଣ ସେଇ ମଣିଲାଭ କରିଯା ଆଶ୍ରମେ ଗମନପୂର୍ବକ
ହିମାଲୟଶେଖର ସଦୃଶ ହୃଦୟ, ମହାମେଘ ସଦୃଶ ଉତ୍ତର, ଚନ୍ଦ୍ରରଶ୍ମି
ସଦୃଶ ଧବଳବର୍ଣ୍ଣ ଅତି ପ୍ରଶନ୍ତ ଗୃହ ମନେ ମନେ ଚିନ୍ତା କରିତେ
ଲାଗିଲେନ । ୨୭୮ ।

ଝ୍ୟାବିର ବିଷ୍ଣୁଦୂତ ବର ଓ ଚିନ୍ତାସିଦ୍ଧିର ପ୍ରଭାବେ ତୃତୀୟାଂ
ମନେ ମନେ କଲିତ ଗୃହେର ଅନୁରୂପ ସହ୍ସ-ଲକ୍ଷ-କୋଟି ଗୃହ
ସର୍ବତ୍ର ନିର୍ମାଣ କରିଲେନ । ୨୭୯ ।

ତୃତୀୟାଂ ଭକ୍ଷ୍ୟ, ଭୋଜ୍ୟ, ପେଯ ଓ ଲେହ ଏହି ଚତୁର୍ବିଧ
ଆହାରସାମଗ୍ରୀ ଏବଂ ଶୁର୍ବର୍ଗମୟ ଭୋଜନପାତ୍ର ସମୁଦ୍ରାୟ ନିର୍ମାଣ
କରିଲେନ । ୨୮୦ ।

ଝ୍ୟାବି ଏହି ପ୍ରକାରେ ଗୃହାଦି ନିର୍ମାଣ କରିଯା ଅତି ତେଜସ୍ଵୀ
ନରପତିକେ କହିଲେନ, ମହାରାଜ ! ଆପନାର ସୈତ୍ୟଗଣ ଆମାର
ଗୃହମଧ୍ୟେ ପ୍ରବେଶ କରୁକ । ୨୮୧ ।

* Eatables, drinkables, &c.

मूलम् ।

ततस्तेषु प्रविष्टेषु तदा गौरमुखो मुनिः ।

प्रगृह्यतं मणिं दिव्यं राजानश्चेदमवौत् ॥ २८१ ॥

मञ्जनाभ्यवहारार्थं पथि अमङ्कते तथा ।

विलासिनीस्थापादासान् प्रेषयिष्यामि ते नृप ॥ २८२ ॥

एवमुद्वा स विप्रे न्द्रसं मणिं वैष्णवन्तदा ।

एकान्ते स्थापयामास राज्ञस्तस्य प्रपश्यतः ॥ २८३ ॥

तस्मिन् स्थापितमाचे तु मणौ सूर्यसमप्रभे ।

निश्चेद्यर्थं वितस्तस्माहि द्व्यरूपाः सहस्रशः ॥ २८४ ॥

तद् जमा

जब राजा सेनाको लयकरके गृहकी बीचमे प्रवेश किये, तब गौरमुख ऋषि चिन्तासिद्धि मणिको लयकरके यह बात कहने लगे । २८१ ।

हे महाराज ! अपने पन्थामे बड़ा क्षेत्र पाया, सो क्षेत्रको निवारण करणेकेवासे और स्तान आदि आवश्यक कार्यों सम्पादन करणेकेवासे दरकारी दास दासी आदि सबको देते भये । २८२ ।

सो ऋषि राजाको यह बात बोलके राजाके सामने एक केनारामे सो मणिको स्थापन किये । २८३ ।

सूर्यके समान प्रभायुक्त सो मणिको स्थापन करणेके आगे तिससे हाजार हाजार सुन्दरी रमणी उत्त्यन्त होती भयी । २८४ ।

TRANSLATION.

282. When they entered in, Gaurmukha took the divine gem and said to the king :—

283. “ King, you may have got very tired by your journey ; and therefore I shall provide you with the attendance of an adequate number of male and female servants.”

284. Having said this, the Brahmin placed on a side before the king, the gem given to him by Vishnu.

285. No sooner had he placed the sun-like gem on the ground, than ten thousand women (beautiful as the Graces) began to issue out of it.

ଅନୁବାଦ

ଶୈଘ୍ରଗଣ ଗୃହମଧ୍ୟେ ପ୍ରବିଷ୍ଟ ହିଲେ ଗୌରମୁଖ ମୁନି ସେଇ
ଦିବ୍ୟ ମଣିଟୀ ଗ୍ରହପୂର୍ବକ ରାଜାକେ ଏହି କଥା ବଲିଲେନ । ୨୮୨ ।

ମହାରାଜ ! ପଥଶ୍ରମେ ଆପନାର ଅତିଶ୍ୟ କଷ୍ଟ ହିଯା
ଥାକିବେ, ସେଇ ଶ୍ରମପନୋଦନ ଓ ସ୍ଵାନାଦି ଆବଶ୍ୟକ କାର୍ଯ୍ୟ
ସମୁଦ୍ରାଯ ସାଧନାର୍ଥ ପ୍ରୟୋଜନୀୟ ଦାସ ଦାସୀ ପ୍ରଭୃତି ପ୍ରଦାନ
କରିତେଛି । ୨୮୩ ।

ସେଇ ବ୍ରାଙ୍ଗଳ ରାଜାକେ ଏହି କଥା ବଲିଯା ରାଜାର ଦର୍ଶନ-
ପଥେର ଏକ ପାଶେ ସେଇ ବିଶ୍ୱାସ ମଣିଟୀ ସ୍ଥାପନ କରି-
ଲେନ । ୨୮୪ ।

ସୂର୍ଯ୍ୟର ଘାୟ ପ୍ରଭାସମ୍ପତ୍ତି ସେଇ ମଣିଟୀ ଏକାନ୍ତେ ସ୍ଥାପନ
କରିବାମାତ୍ର ତାହା ହିତେ ସହାୟ ସହାୟ ଦିବ୍ୟରୂପା ରମଣୀ ନିର୍ଗତ
ହିତେ ଲାଗିଲ । ୨୮୫ ।

मूलम् ।

चिन्तयामास राजेन्द्रो विस्मयाविष्टचेतनः ।

किमिदं मुनिसामर्थ्यं तपसो वाथवा मणेः ॥ २८५ ॥

न दुर्ज्जीनः सज्जनसंसदि क्वचित्

करोति शुद्धं निजकर्मकौशलं ।

शशाङ्करभिप्रतिभासिता अपि

प्रमादमीयुर्निरताः पदे पदे ॥ २८६ ॥

स राजा विस्मयाविष्टचिन्तयामास दुःखितः ।

कथमेव मणिच्छायं भवतीति पुनर्मम ॥ २८७ ॥

तर्जमा ।

राजा यह व्यापार अपने आँखमे देखकरके अत्यन्त विस्मयबुक्त होकरके मनमे चिन्ता करणे लगे, की यह मुनिका, या तपोबलका, या चिन्तासिद्धि मणिका प्रभाव है । २८५ ।

विद्योगी मनुष्य जिस तरहसे पूर्णचन्द्रमाके अद्वतमय किरण सर्वसेभी दुःख पाते है, दुष्ट आदमी तेहप्रकारसे सर्वदा भाले आदमीके संसर्गमे रहणेभी कोभी उत्तम कर्म करणेकेवाले समर्थ नहि द्वोता है । २८६ ।

राजा दुर्ज्य मणिको प्रभाव देखकरके अति दुःखित होकरके विस्मयबुक्त मनमे यह चिन्ता करणे लगे, की केह प्रकारसे यह मणि इमारे ज्ञातमे आवे । २८७ ।

TRANSLATION.

286. Having witnessed with his own eyes this marvel, he was amazed and thought within himself—"This is either the work of this sage, or his austerities, or the virtue of the gem itself."

287. As a forlorn lover's misery is only aggravated by the balmy light of the full-moon, the wicked, even when living in the company of the good, can never bring forth good.

288. Having witnessed the virtue of the gem, Durjaya became very sad; and with astonishment, thought how he could possess himself of the jewel.

অম্বৰদ ।

রাজা এই ব্যাপার স্বচক্ষে অবলোকন করিয়া অত্যন্ত বিশ্঵াবিষ্ট হইয়া মনে মনে চিন্তা করিতে লাগিলেন, ইহা কি মুনির বা তপোবলের অথবা এই মণিরসামর্থ্য ? । ২৮৬ ।

বিয়োগী ব্যক্তিগণ যেমন পূর্ণচন্দ্রের অমৃতময় কিরণ সংস্পর্শেও পদে পদে প্রমাদগ্রস্ত হয়, দুর্জন ব্যক্তিও সেই রূপ সর্বদা সজ্জনসংসর্গে ধাকিয়াও কখনই বিশুল্ক কর্ম করিতে সমর্থ হয় না । ২৮৭ ।

রাজা দুর্জন মণির প্রভাব দৃষ্টে অতিশয় দুঃখিত হইয়া বিশ্বাবিষ্টচিত্তে এই চিন্তা করিতে লাগিলেন, কি উপায়ে এই মণিটী হস্তগত করিতে পারি । ২৮৮ ।

मूलम् ।

चिन्तयन्वधिगम्याथ स राजा दुर्जयस्तदा ।

चिन्तासिद्धिमस्त्रास्य हरामीति विचिन्त्य सः ।

अमात्यं नोदयामास स राजाश्रमवाह्यतः ॥ २८८ ॥

रत्नानां भाजनं राज्ञे मणिं तस्मै प्रदीयतां ।

अमातेपनैवमुक्तसु कुद्धो गौरमुखोऽववीत् ॥ २८९ ॥

प्रतिगृह्णाति विप्रसु राजा चैव ददाति च ।

त्वस्त्र राजा पुनर्भूत्वा याचसे दीनवत् कथं ॥ २९० ॥

एवं ब्रूहि दुराचारं राजानं दुर्जयं स्त्वयं ।

गच्छ द्रुतं दुराचार मा त्वां लोकेऽत्यगादिति ॥ २९१ ॥

तर्जुमा ।

जेह कोइ उपायसे इम ऋषिकी यह मणिको हरण करेंगे, राजा दुर्जय मनमे यह प्रकारसे चिन्ता करके तेह कालमे आश्रमसे वाहेरमे आयकरके अपने मन्त्रीको ऋषिके निकट चिन्तासिद्धि मणिको प्रार्थना करके भेजते भये । २८८ ।

सब रत्नका आभारूप यह मणिको राजाको दान करें, मन्त्री ऋषिको यह वात वलनेके कालमे गौरमुख ऋषि वड़ा कोप करके बोलते भये । २८९ ।

ब्राह्मणगण भिन्ना करणेकेवास्ते और राजलोग दान करणेकेवास्ते एष्वीपर जन्म लेते भये, लेकिन तुम राजा होकरके केह प्रकारसे दरिद्रके समान भिन्ना भाँगते हैं । २९० ।

तुम जायकरके सो दुराला राजा दुर्जयको कहो, दूराचार यही कालमे यह स्थानसे अपने स्थानको गमन करे, जिससे तिसका यह लज्जाकी वात दुसरा कोइ ना जाने । २९१ ।

TRANSLATION.

289. "I must take possession of this gem by any means," thought Durjaya for a while ; and hastily leaving the cottage, he despatched his courtier to the sage to ask for *Chintásiddhi*.

290. "Do you grant this best of gems to His Majesty," said he to the sage ; when the latter flew into a wrath and said,—

291. "The Brahmins are to receive, the kings are to give. But how can you, being a king, come asking like a poor man.

292. "Go to the wicked king, and tell him at once to quit this place,—let none know this hateful desire of his."

অনুবাদ।

যে কোন উপায়েই হউক আমি অবশ্যই ঝৰির এই মণিরহট্টী হরণ করিব, রাজা দুর্জ্য মনে মনে ক্ষণকাল এইরূপ চিন্তা করিয়া তৎক্ষণাত্মের বহির্ভাগে গমন-পূর্বক স্বীয় অমাত্যকে ঝৰির নিকট চিন্তাসিঙ্কি প্রার্থনায় প্রেরণ করিলেন। ২৮৯।

সমস্ত রঞ্জের আধার এই মণ্টী রাজাকে দান করুন, অমাত্য ঝৰিকে এই কথা বলিবামাত্র গৌরমুখ মুনি অত্যন্ত তুক্ত হইয়া বলিলেন। ২৯০।

ত্রাঙ্গণেরা প্রতিগ্রহ এবং রাজারা দান করিবার নিমিত্তই পৃথিবীতে জন্ম পরিগ্রহ করিয়া থাকেন, কিন্তু তুমি রাজা হইয়া কি প্রকারে দরিদ্রের ন্যায়ভিক্ষা করিতেছ ?। ২৯১।

মেই দুরাত্মা রাজা দুর্জ্যকে গিয়া বল, দুরাচার শীঘ্র এস্থান হইতে প্রস্থান করুক, অন্য লোকে যেন তাহার এই সুগ্রিত অভিলাষ জানিতে না পারে। ২৯২।

मूलम् ।

एवमुक्ता सुनिः प्रागात् कुशेधमाहरणाय वै ।

चिन्तयन् मनसा तत्त्वं मणिं शत्रुविनाशनं ॥ २६२ ॥

एवमुक्तस्तदा दूतो जगाम च नृपान्तिकं ।

कथयामास तत्पर्वं यदुक्तं व्राह्मणेन च ॥ २६३ ॥

ततः क्रोधपरीतात्मा श्रुत्वा व्राह्मणभाषितं ।

दुर्ज्जयः प्राह नीलाख्यं स्वामात्यं गच्छ मा चिरं ।

व्राह्मणस्य मणिं गृह्ण्य तूर्णमेहि यदच्छया ॥ २६४ ॥

एवमुक्तस्तदा नीलो वज्जसेनापरिच्छदः ।

जगाम स च विप्रस्थ वन्यमाश्रममण्डलं ॥ २६५ ॥

तरङ्गमा ।

ऋषि राजाके अमात्यको यह वात बोलके शत्रुके नाश करणेबाला सो मणिका विषय चिन्ता करके कुश और यज्ञका काष्ठ आन्मेको गये । २६२ ।

अमात्य ऋषिके यह वात शुनके राजाके निकट जाय- करके व्राह्मण जो जो वात कहा, सो सब हाल राजाको कहते हैं । २६३ ।

राजा दुर्ज्जय अमात्यके मुखसे व्राह्मणके सगर्वं वचन शुनके वडे क्रोधी होकरके नील नाम अपने अमात्यको बोलते भये, हे अमात्य ! तुम शीघ्र जायकरके जेह प्रकारसे बने, यह प्रकारसे सो दुष्ट व्राह्मणके निकटसे मणिको लय आवे । २६४ ।

अमात्य नील राजाकी आदेशके अनुसार वज्जत सेनाको लयकरके वनमें ऋषिके आश्रमको जाता भया । २६५ ।

TRANSLATION.

293. Having said this to the courtier, the sage went to provide *kusa* and sacrificial wood, thinking of the virtue of the gem, in cutting off enemies.

294. The courtier, on the other hand, being thus told by the sage, went to the king, and related in detail all that the Brahmin had said.

295. Hearing the haughty words of the Brahmin, Durjaya was very wroth ; and said to Nila, another courtier of his—"Go instantly to the wicked Brahmin, and anyhow bring the gem to me."

296. According to the king's order, Nila, with a large number of soldiers, went to the woodland cottage of the Brahmin.

ଅହୁବାଦ ।

ମୁନିବର ରାଜାମାତ୍ୟକେ ଏହି କଥା ବଲିଯା ଶକ୍ରନାଶକ ମେହି ମଣିର ବିଷୟ ଚିନ୍ତା କରିତେ କରିତେ କୁଶ ଏବଂ ସଜୀଯ କାଷ୍ଟ ଆହରଣାର୍ଥ ଗମନ କରିଲେନ । ୨୯୩ ।

ଦୂତ ଓ ଋଷିକର୍ତ୍ତ୍ଵକ ଏଇଙ୍କପ ଆଦିଷ୍ଟ ହଇଯା ରାଜସମ୍ମିଧାନେ ଗମନପୂର୍ବକ ବ୍ରାହ୍ମଣ ଯାହା ଯାହା ବଲିଯାଛିଲେନ, ତଃସମୁଦ୍ରାଯ ଅବିକଳ ରାଜାର କର୍ଣ୍ଗୋଚର କରିଲ । ୨୯୪ ।

ରାଜା ଦୁର୍ଜ୍ଜୟ ଅମାତ୍ୟମୁଖେ ବ୍ରାହ୍ମଣେର ମଗର୍ବ ଉତ୍କି ଶ୍ରବଣ କରିଯା କୋଥେ ପରିପୂର୍ଣ୍ଣ ହଇଯା ନୀଲନାମକ ସ୍ତ୍ରୀଯ ଅମାତ୍ୟକେ ବଲିଲେନ, ହେ ଅମାତ୍ୟ ! ତୁ ମି ଶ୍ରୀତ ଗମନ କର, କ୍ଷଣକାଳ ବିଲସ କରିଓ ନା, ଯେ କୋନ ପ୍ରକାରେ ହିତ ମେହି ଛୁଟେ ବ୍ରାହ୍ମଣେର ନିକଟ ହଇତେ ମଣି ଆନୟନ କର । ୨୯୫ ।

ନୀଲ ନରପତିର ଆଦେଶାନୁମାରେ ବହୁ ସୈନ୍ୟ ସମଭିବ୍ୟାହାରେ ଲାଇଯା ବ୍ରାହ୍ମଣେର ଆରଣ୍ୟ ଆଶ୍ରମେ ଗମନ କରିଲ । ୨୯୬ ।



मूलम्

तचाग्निहोचशालायां दृष्टा तं मणिमाहितं ।
 तन्नुर्ण स्थन्दनाच्चीजः सोऽवरोहत भूतले ॥ २६५ ॥
 अवतीर्ण ततस्त्रस्मिन् नौले परमदारुणे ।
 क्रूरुद्वया मुनेस्त्रस्मान्निर्जग्मुः शख्यपाण्यः ॥ २६६ ॥
 सरथाः सध्यजाः साश्वाः सवाणाः सासिचर्मणः ।
 सधनुष्काः सतूणीरा योधाः परमदारुणाः ।
 निच्चेदस्तं मणिं भिन्ना असंख्येया महावलाः ॥ २६७ ॥
 ततो विरोधिनं दृष्टा वज्ज्ञेन्यपुरस्तृतं ।
 योधयामासुरव्यग्रा विविधायुधपाण्यः ॥ २६८ ॥

तर्जमा ।

नौल मुनिके आश्रममे यज्ञशालाके विषे सो मणिको देखकरके रथसे उतरते भया । २६९ ।

अतिनिष्ठुर नौल जब क्रूरुद्वि होकरके रथसे उतरे, तब ऋषिके सो मणिसे सम्पूर्ण शख्ल छातमे लयकरके बड़े बड़े योद्धा निसरते भये । २७० ।

कोइ रथपर चढ़के, कोइ ध्वजाको लिये, कोइ घोड़ापर चढ़े, कोइ धनुर्व्याणको लिये, कोइ ढाल तरवालको बांधे, कोइ पिठपर वाढ़को लिये, यह प्रकारसे बड़े भयझार असङ्ग अहावलो पराक्रमी योद्धा सो मणिको भेदकरके निसरते लगे । २७१ ।

तेह समयमे मणिसे उत्पन्न भये सब योद्धा नाना अख्लकों लयकरके वज्जत शत्रु सेनाकों सम्बुखमे देखके अति स्थिर होकरके युद्ध करणे लगे । २७२ ।



TRANSLATION.

297. On coming to the cottage, he saw the gem at the spot where the *agnihotra* was being celebrated ; and hastily descended to the ground.

298. When Nila had descended from his car, with evil in his heart, armed warriors began to come out of the sage's gem.

299. Some were mounted in cars, some bore banners, some were horse-soldiers, some, bowmen, some, with swords and bucklers, some, with quivers — all were dreadful to behold. Countless invincible warriors thus began issuing out of the gem.

300. The gem-begotten warriors, bearing various weapons, saw before them the strength of the enemy, and began the fight with fixed courage.

অনুবাদ।

নীল মুনির আশ্রমে অগ্নিহোত্র শালাতে স্থাপিত সেই
মণি দর্শন করিয়া রথ হইতে শীত্র ভূতলে অবতরণ
করিল । ২৯৭ ।

অতি নিষ্ঠুর নীল কুর বুদ্ধিতে রথহইতে অবতীর্ণ হইলে
পর মুনির সেই মণি হইতে শস্ত্রপাণি যোদ্ধা সকল বহিগত
হইতে লাগিল । ২৯৮ ।

রথাকৃ, ধৰ্জধাৱী, অশ্বারোহী, বনুৰ্বাণধাৱী, অসি-
চৰ্মবন্ধু, তুণীৱপৃষ্ঠ, অতি ভয়ঙ্কৰ অসংখ্য মহাবল পৱাক্রান্ত
যোদ্ধা সেই মণি ভেদ করিয়া নিৰ্গত হইতে লাগিল । ২৯৯ ।

নানা আয়ুধধাৱী মণিসন্তুত যোদ্ধাগণ বছবলসম্পন্ন
শক্রগণকে সম্মুখে দেখিয়া অতি শ্঵িৰভাবে যুদ্ধ আৱজ্ঞ
করিল । ৩০০ ।

मूलम् ।

तथा प्रवृद्धे तु मुने सुवृद्धे
हतः स राज्ञः सचिवो विसंज्ञः ।
सहानुगः सर्ववलैरुपेतो
जगाम वैवस्तुतमन्दिराय । ३०० ।

तस्मिन् हते दुर्जयराजमन्त्र-
एष पाययौ स्वेन वलेन राजा ।
स दुर्जयः साखरथोऽतितीवः
प्रतापवास्त्वैर्मणिजैर्युधोध । ३०१ ।

यावत् स सङ्गरो घोरो महास्तेषां व्यवहृत ।
तावत् समितकुशादीनि हत्वा गौरमुखो मुनिः । ३०२ ।
आगतो महदाश्चर्यं चंग्रामं भीमदर्शनं ।
तन्दृष्टा स मुनिर्दीरि चिन्तापरम एव दि । ३०३ ।

तर्जमा

हे मुनिप्रबर ! तेह प्रकारसे दोनोंका तुमुल सुदृढ़ होनेसे
मन्त्रश्चेष्ठ नील सब सैन्यके साथ अपपुरीमे गये । ३०० ।

सो राजमन्त्री जब युद्धमे मर गया, तब अतिप्रतापी
राजा दुर्जय अपने चृतुरङ्ग सेनाओंके लयकरके युद्धस्थानमे
आयके मणिसे उत्पन्न भया योद्धागणके साथ तुमुल युद्ध करणे
लगा । ३०१ ।

जेह समयमे राजा दुर्जय मणिसे उत्पन्न जो योद्धा
तिससे युद्ध करणे लगे, यही समयमे गौरमुख ऋषि यज्ञका
काष्ठ और कुश आदिकों लयकरके आश्रममे आयके सो
भयद्वार युद्धकों देखके आश्रमके दारपर वैटके चिन्ता करणे
लगे । ३०२ । ३०३ ।

TRANSLATION.

301. O best of sages, the eminent courtier with his army were sent to "Pluto's gloomy reign" in that fight.

302. When the courtier was killed, the puissant king came with his *Chaturanga* army to the field; and commenced a desperate fight with the gem-begotten forces.

303-304. In the meantime, Gauramukha returned with *kusa* and sacrificial grass to his cottage; and sitting at its door began to think of the fearful battle.

ଅନୁବାଦ ।

ହେ ମୁନିବର ! ମେହି ପ୍ରକାର ତୁମୁଳ ଯୁଦ୍ଧ ଆରଣ୍ଡ ହଇଲେ
ସଚିବ ପ୍ରବର ସଦୈନ୍ୟେ ହତ ହଇଯା ଯମମନ୍ଦିରେ ଗମନ କରିଲ । ୩୦୧ ।

ମେହି ରାଜ-ମନ୍ତ୍ରୀ ଯୁଦ୍ଧେ ହତ ହଇଲେ ପର ଅତି ପ୍ରତାପ-
ଶାଲୀ ରାଜୀ ଦୁର୍ଜ୍ୟ ଶ୍ଵୀଯ ଚତୁରଙ୍ଗ ସୈନ୍ୟସମବେତ ହଇଯା ମେହି
ଯୁଦ୍ଧହଲେ ଆଗମନପୂର୍ବକ ମଣିପ୍ରଦୂତ ଯୋଧଗଣେର ସହିତ ତୁମୁଳ
ସଂଗ୍ରାମ ଆରଣ୍ଡ କରିଲେନ । ୩୦୨ ।

ଯେ ସମୟେ ମଣିସନ୍ତୁତ ଯୋଧଗଣେର ସହିତ ରାଜୀ ଦୁର୍ଜ୍ୟରେ
ସୌରତର ସଂଗ୍ରାମ ଉପାସିତ ହୟ, ମେହି ସମୟେ ଗୋରମୁଖ ମୁନି
ମୟିକୁଶାଳୀ ଲଇଯା ଆଶ୍ରମେ ଆସିଯା ମେହି ଲୋମହର୍ଷଙ୍କ ଯୁଦ୍ଧ
ଦେଖିଯା ଆଶ୍ରମେର ଦ୍ୱାରେ ଉପବେଶନପୂର୍ବକ ଚିନ୍ତା କରିତେ
ଲାଗିଲେନ । ୩୦୩ । ୩୦୪ ।

मूलम् ।

उपविश्याधिगम्याथ मणेः कारणमेव हि ।
 एवं ज्ञात्वा मणिकृतं रौद्रं गाढः संयुगं ।
 चिन्तयामास देवेशं हरिं गौरमुखो मुनिः ॥ ३०४ ॥
 स देवः पुरतस्तस्य पीतवासाः खगाभनः ।
 किमच ते मया कार्यमिति वाणीमुदौरयेत ॥ ३०५ ॥
 स ऋषिः प्राञ्जलिर्भूत्वा प्रोवाच पुरुषोत्तमं ।
 जहोमं दुर्ज्ययं पापं सैन्येन परिवारितं ॥ ३०६ ॥
 एवमुक्तस्तदा तेन चक्रज्वलनसन्निभं ।
 तेन चक्रेण तत् सैन्यमसुरं दौर्ज्ययं चणात् ।
 निमेषान्तरमाचेण समग्रं भस्मासात् कृतं ॥ ३०७ ॥

तर्जमा ।

ऋषि हारपर वैठके मणिके कारण यह भयङ्कर युद्ध है,
 यह मनमे जानके देव नारायणके स्मरण करणे लगे ॥ ३०४ ॥
 जेह समयमे ऋषि नारायणको स्मरण किये, यही समयमे
 नारायण पीताम्बरको धारण करके गहडपर चढ़के ऋषिके
 सन्निकट आयके कहते हैं, की हे ऋषे! तुम कबने कारण
 उमारा स्मरण किया? ॥ ३०५ ॥

गौरमुख ऋषि नारायणकी यह वचनको शुनकरके हात
 जोड़ करके पुरुषोत्तमको कहते हैं, हे देव! यह दुरात्मा
 दुर्ज्ययको सब सेनाका साथ जलदीसे वध करो ॥ ३०६ ॥

नारायण ऋषिकी वचनको शुनके बही कालमे अपने
 चक्रमे राजा दुर्ज्ययको सब सेनाका साथ भस्म कर देते
 भवे ॥ ३०७ ॥

TRANSLATION.

305. Knowing that the gem was the root of the evil, he contemplated Náráyana.

306. Immediately Náráyana presented himself before the sage in his yellow dress and mounted on Garura; and said, "Sage, why have you thought of me?"

307. Gauramukha with clasped hands said to Náráyana, "O God, vouchsafe to destroy the wicked king with his army."

308. Thereupon, he instantaneously reduced Durjaya and his host to ashes.

অনুবাদ।

ঋষি দ্বারে উপবিষ্ট হইয়া মণির জন্যই এই ভয়ঙ্কর সংগ্রাম উপস্থিত, ইহা জানিতে পারিয়া দেবদেব নারায়ণকে মনে মনে চিন্তা করিতে লাগিলেন । ৩০৫ ।

ঋষি শ্মরণ করিবামাত্র দেবদেব নারায়ণ পীতবসন পরিধান ও গরুড়োপরি আরোহণ করিয়া ঋষিসমিধানে উপস্থিত হইয়া বলিলেন, ঋষে! তুমি কি নিমিত্ত আমাকে শ্মরণ করিয়াছ ? । ৩০৬ ।

গৌরমুখ নারায়ণের এই কথা শুনিয়া কৃতাঞ্জলিপুটে পুরুষোভয়কে বলিলেন, হে দেব ! এই পাপাঙ্গা দুর্জ্যয়কে সন্দেন্যে শীত্র বিনাশ করুন । ৩০৭ ।

নারায়ণ ঋষির বাক্য শুনিয়া নিমেষমধ্যে নিজচক্রে দুর্জ্যয়কে সমস্ত সৈন্যের সহিত ভস্মসাং করিয়া ফেলিলেন । ৩০৮ ।

मूलम् ।

एवं क्वला ततो देवो मुनिं गौरमुखं तदा ।

उवाच निमिषेणेदं निहतं दानवं बनं ॥ ३०६ ॥

अरण्यस्थिंस्तत्खेवं नैमिषारण्यसंज्ञितं ।

भविष्यति यथार्थं वै ब्राह्मणानां विशेषकं ॥ ३१० ॥

एवमुक्ता ततो देवो गतोऽन्तर्धानमीश्वरः ।

दिजोऽपि स्वाश्रमे तस्मै मुदा परमया युतः ॥ ३११ ॥

तर्जमा ।

नारायण दुर्जयको सब सेनाके साथ वध करके छष्ठिको बोलते है, की हे मुनिप्रबर! जेह कारणसे यह बनमे निमेष-माचसे सम्पूर्ण दानवबन नष्ट भये, तेह कारणसे यह अरण्य नैमिषारण्य कहवेगा, यह स्थान ब्राह्मणको विशेषसे रहणेके योग छोता । ३०६ । ३१० ।

नारायण छष्ठिको यह वात कहके अन्तर्धान हो जाते भये और छष्ठिभी अपने आश्रममे परम सुखसे कालयापन करते लगे । ३११ ।

TRANSLATION.

309, 310. After having annihilated Durjaya with his army, Náráyána said to Gauramukha, "O best of sages, from the circumstance that has led to the instant annihilation of the Dánava force in this forest, in future it shall be called *Naimisháraṇya*. It will be the haunt of Bráhmaṇs."

311. Náráyána vanished with these words; and the sage continued to pass his days in perfect happiness.

অমুবাদ।

নারায়ণ ছুর্জয়কে সমৈন্দ্রে বিনাশ করিয়া গৌরমুখকে
বলিলেন, মুনিবর! যেহেতু এই অরণ্যে নিমেষমধ্যে দানববন
উন্মূলিত হইল, সেই হেতু এই অরণ্য ভবিষ্যতে নৈমিত্তিক
নামে প্রসিদ্ধ হইবে, এই স্থান ব্রাহ্মণদিগের বিশেষ সেব-
নীয়। ৩০৯। ৩১০।

নারায়ণ ঋষিকে এই কথা বলিয়া অন্তর্হিত হইলেন,
এবং ঋষিও স্বাত্মে পরম স্থথে কাল যাপন করিতে লাগি-
লেন। ৩১১।

अधुना प्रायः सर्वदेशीय नृपतिभिर्धनिभिस्त्र वज्ञादि-
रत्नसमूहैभूषणानि क्रियन्ते परन्तु पूर्वतनै राजभिर्धनिकैच्च
रत्नसमूहैर्गं हादीनि निर्मितानि देवप्रतिमूर्त्यो निर्मिताः
देवाः पूजिताः विविधमूषादीनि कृतानि च एतद्भूरिप्रमाणं
पुराणादिषु शास्त्रेषु हृश्यते सदुदाहरणार्थमचैव कतिपय-
पौराणिकी वाचर्त्तिर्द्वृता ।

मूलम् ।

युधिष्ठिरसभावर्णनं ।

तदाहृत्य च तां चक्रे सोऽसुरोऽप्रतिमां सभां ।

विश्वतां चितु लोकेषु दिव्यां मणिमयीं शुभां ॥ ३१२ ॥

तर्जमा ।

अधुना प्राय करके सब देशका राजा, या धनवान आदमी
हीरा आदि रत्नसमूह करके अज्ञाकी भूषण बनावते भये,
परन्तु पूर्वकालका राजा, या धनवान सब आदमी रत्न करके
गृह निर्माण, देवताकी मूर्त्ति प्रस्तुत, देवताका पूजा और
अनेक प्रकारका भूषण बनावते भये, पुराणादिक शास्त्रमे
ठसका वज्जत प्रमाण मिलता है, तिसका उदाहरणके बरे
कुकु पुराणकी वाचर्त्ति लिखते हैं ।

राजा युधिष्ठिरकी सभाका वर्णन कहते हैं ।

मय नाम असुर सम्पूर्ण द्रव्यकों बटोर करके स्वर्ग, मनुष्य-
लोग और पातालमे प्रविहृ, अतुल्य आश्चर्य मणिका सभा
बनाया । ३१२ ।



TRANSLATION.

Princes and rich men now-a-days use diamonds and other gems in ornaments ; but in ancient times, they used them in decking their houses, in making idols, in worshipping them, as well as in making ornaments. Many instances of this are found in the *Puráñas* and other works ; of which I cite the following instances :—

The Court of Yudhishthira.

312. The Asura made a court which stood unrivalled in the three worlds. It blazed with gems and was a marvel.

অমুবাদ।

একশে প্রায় সকল দেশের রাজা ও ধনী ব্যক্তিরা হীর-কাদি রত্নবারা ভূষণই প্রস্তুত করিয়া থাকেন, কিন্তু পূর্বতন রাজগণ ও ধনিগণ রত্নবারা গৃহাদি নির্মাণ, দেবতাদিগের প্রতিমূর্তি প্রস্তুত, দেবতাগণের পূজা এবং নানাবিধ ভূষণ ইত্যাদি কার্য্যে রত্ন ব্যবহার করিতেন, পুরাণাদি শাস্ত্রে ইহার অনেক প্রমাণ পাওয়া যায়, তাহার উদাহরণের জন্য এছলে কতিপয় পৌরাণিকী বার্তা উদ্ধৃত করা গেল।

রাজা যুধিষ্ঠিরের সভাবর্ণন।

সেই অস্ত্র তৎসমুদায় দ্রব্য আহরণ করিয়া স্বর্গ, মর্ত্য ও পাতাল এই তিনি লোকে বিখ্যাত অপ্রতিম, আকর্ষ্য মণিময় সভা নির্মাণ করে। ৩১২।

मूलम् ।

सभा सा च महाराज शातकुम्भमयद्गुमा ।

दश्किञ्चुसहस्राणि समन्नादायताभवत् ॥ ३१३ ॥

यथा वङ्गेर्यथार्क्ष्य सोमस्य च यथा सभा ।

च्छाजमाना तथात्यर्थं दधार परमं वपुः ॥ ३१४ ॥

अभिन्नतीव प्रभया प्रभामर्क्ष्य भास्त्ररां ।

प्रवभौ ज्वलमानेव दिव्या दिव्येन वर्ज्जसा ॥ ३१५ ॥

नवमेघप्रतीकाशा दिवमाष्टत्य विष्ठिता ।

आयता विषुला रम्या विचिच्चमणिवेदिका ॥ ३१६ ॥

तर्जमा ।

हे महाराज ! सो सभा सोणाका वनाया उच्चसे शोभित
और दश हजार हस्तपरिमित है । ३१३ ।

जेह प्रकार करके अग्निकी, सूर्यप्रकी और चन्द्रमाकी
सभा है, उस प्रकारसे वह सभा मनोहर शरीरको धारण
करती भयी । ३१४ ।

यह सभा अपने तेजसे सूर्यप्रकी तेजको अनादर करके
जाज्वल्यमान होकरके प्रकाश पाती भयी । ३१५ ।

यह सभा बड़ा विस्तार, अति शोभित और विचिच्च
मणिकी वनायो वैदियुक्त होकरके नवीन मेघके समान शोभा
धारण करके स्थिति करती भयी । ३१६ ।

TRANSLATION.

313. O King ! The edifice was adorned with golden trees. It measured five thousand yards.

314. It looked like the court of Agni, Súryya, or Chandra.

315. It dimmed the lustre of the glorious sun, and burned in its own dazzling brilliance.

316. The spacious and splendid palace contained a raised seat studded with gems ; and stood piercing the heavens, like fresh clouds.

ଅମ୍ବାଦ ।

ମହାରାଜ ! ମେଇ ସଭା ଶ୍ଵର୍ଗମୟ କ୍ରମାବଳୀତେ ହଶୋଭିତ
ଏବଂ ଦଶ ହାଜାର ହଞ୍ଚ ପରିମିତ ବିସ୍ତୃତ ଛିଲ । ୩୧୩ ।

ଅଗ୍ନି, ସୂର୍ଯ୍ୟ ଓ ଚନ୍ଦ୍ରେର ସଭା ଯାଦୃଶୀ ମନୋହାରିଣୀ, ଏ ସଭାଓ
ତଦନୁରୂପ ମନୋହର ବପୁ ଧାରଣ କରିଯାଇଛିଲ । ୩୧୪ ।

ଏହି ସଭା ନିଜ ଅତୁଳ ପ୍ରଭାତେ ସୂର୍ଯ୍ୟେର ପ୍ରଭାକେଣ ପରା-
ଭୂତ କରିଯା ନିଜ ଆଶ୍ଚର୍ଯ୍ୟ ତେଜେ ଜାଞ୍ଜଳ୍ୟମାନ ହଇଯା ପ୍ରକାଶ
ପାଇଯାଇଛିଲ । ୩୧୫ ।

ଅତି ବିସ୍ତୃତ, ଅତି ରମଣୀୟ ଓ ବିଚିତ୍ର ମଣିବେଦିକାବିଶିଷ୍ଟ
ସଭା ନବମୟେ ସଦୃଶ ନିଜ ମନୋହର ଶୋଭାତେ ଆକାଶମଣ୍ଡଳ
ଆଚନ୍ଦ କରିଯା ଅବସ୍ଥିତି କରିଯାଇଛିଲ । ୩୧୬ ।



मूलम् ।

उत्तमद्रव्यसम्पदा रत्नप्राकारमालिनी ।

बज्जचिच्चा बज्जधना निर्मिता विशुकर्मणा ॥ ३१७ ॥

न दाशाहीं सुधर्मा वा व्रह्मणो वाथ ताष्टशी ।

सभा रूपेण सम्पद्वा यां चक्रे मतिमान् मयः ॥ ३१८ ॥

वैदूर्यपञ्चवितां मणिमालोच्चवलाम्बुजां ।

तस्यां सभायां नलिनीं चकाराप्रतिमां मयः ॥ ३१९ ॥

हैमसौगन्धिकवतीं नानादिजगणायुतां ।

पुष्पितैः पङ्गजैचिच्चां कूम्हैर्मत्स्यैश्च काञ्चनैः ॥ ३२० ॥

तस्यमा ।

विशुकर्मा यह सभाको नानाप्रकार उत्तम द्रव्य करके परिपूर्ण, बज्जधन करके युक्त, रत्नका प्राकार करके वैष्टुत और बज्जत् प्रकार चिच्च वस्तुसे चिचित करके निर्माण करते भये । ३१७ ।

अतिबुद्धिमान् मयनामक दानव राजा युधिष्ठिरके-वास्ते जो सभा बनाया, तिसको सौन्दर्यसे श्रीकृष्णकी हार-काका सभा, इन्द्रके अमरावतीका सभा और व्रह्माकी सभा पराभव मानते भये । ३१८ ।

मय दानव तेह सभामे लशुनियाका पानायुक्त, अनेक प्रकारका उच्चवल रत्नसे बनाया कमल करके शोभित अतुल्य कमलिनी बनावते भये । ३१९ ।

मय दानव वह सभाको सोणा और सौगन्धिक मणि करके चिचित, नानाप्रकार पक्षी करके शोभित, सोणाका बनाया विकसित कमल, मछरी, कछुहा, इन सब करके शोभित करा । ३२० ।



TRANSLATION.

317. Visvakarma, the Architect of the gods, furnished it with furniture of superb grandeur, filled it with treasures, enclosed it with a gemmed wall, and hung it all round with fairy pictures.

318. The court of Yudhisthira, made by the Danava Maya, beat hollow the court of Krishna at Dwaraka, the Amaravati of Indra, or for that matter, the court of Brahma himself.

319. Maya decorated the palace with lotus-plants, having leaves of cat's eyes, and bearing lotuses composed of lustrous gems.

320. He ornamented it with gold and *saugandhikas*, with birds of rich hues, and with full-blown lotuses of gold, fishes and tortoises.

অমুবাদ

বিশ্বকর্মা এই সভাটী নানাবিধি উত্তম দ্রব্যপরিপূর্ণ, বহুধনসম্পন্ন, রত্নপ্রাচীরপরিবেষ্টিত এবং বহুবিধ চিত্রে চিত্রিত করিয়া নির্মাণ করিয়াছিলেন । ৩১৭ ।

বুদ্ধিমান ময় দানব রাজা যুধিষ্ঠিরের জন্য যে সভা নির্মাণ করে, তাহার সৌন্দর্যে শ্রীকৃষ্ণের দ্বারকার সভা, বা ইন্দ্রের অগ্ররাবত্তীর সভা, অথবা ব্রহ্মার সভাও পরাত্মত হইয়াছিল । ৩১৮ ।

ময় দানব সেই সভাতে বৈদুর্য-নির্মিত পত্রবিশিষ্ট, বিবিধ উজ্জ্বল রঞ্জিতনির্মিত অমুজ-শোভিত অনুপম নলিনী নির্মাণ করিয়াছিল । ৩১৯ ।

ময় দানব সেই সভাটী স্বর্বর্ণ ও সৌগন্ধিক মণিতে চিত্রিত, নানা পক্ষিসমূহে স্থশোভিত এবং স্বর্বর্গময় প্রক্ষুটিত পক্ষজ, মৎস্য ও কচ্ছপে বিভূষিত করিয়াছিল । ৩২০ ।

मूलम् ।

चिच्छस्फटिकसोपानां निष्पद्धसलिलां शुभां ।

मन्दानिलसमुद्भूतां सुक्राविन्दुभिराचितां ॥ ३२१ ॥

महामणिशिलापद्मवद्यपर्यग्रहावेदिकां ।

मणिरत्नचितां तान्तु केचिदभ्येत्य पार्थिवाः ।

हृष्टापि नाभ्यजानन्तु तेऽज्ञानात् प्रपतन्तुपत ॥ ३२२ ॥

इन्द्रद्युम्नसभावर्णं ।

क्वचिद्रत्नमयी मूमिः क्वचित् काव्यनिर्मिता ।

स्फाटिकी राजती चैव यथायोगंग्रहता स्थली । ३२३ ।

तर्जमा ।

मय दानव तेह सभामे विचिच्छ स्फटिक मणिका चिढ़ीयुक्त,
पङ्क्खरहित जल करके पूर्ण, जैसे मन्द मन्द पबनको तरङ्गसे
लहरी खेलते भयी, क्षोटी क्षोटी मोतिसे भरा महामणिकी
वनायी वेदियुक्त और नानाप्रकारका मणि करके शोभित
इस माफि एक छाचिम तलाव बनायी, जिस प्रकारसे अच्छ
आदमी उसको आसल तलाव मनमे करके देखनेसेभी उसमे
गिरते भये । ३२१ । ३२२ ।

राजा इन्द्रद्युम्नको सभाका वर्णन कहते हैं ।

सभाके कोइ स्थान बड़े मोलका रत्नसे, कोइ स्थान
सोणेसे, कोइ स्थान स्फटिक मणिसे कोइ स्थान चांदीसे
निर्मित भया; अर्थात् जेह जगहमे जिस रत्नको हेनेसे
शोभा पाती है, तिस जगहमे तिस सब रत्नको लागावते
भये । ३२३ ।

TRANSLATION.

321-322. Maya made a wonderful tank, of which the steps were of excellent crystal. It contained small pearls; and was furnished with a raised platform of brilliant gems. The waters looked translucent, and seemed waving in the summer breeze. People (mistaking it for a real tank) tried to plunge in.

The Court of Indradumna.

323. Some parts of this court were filled with gems, some with gold, some with crystal, and the others with silver ;—that is, all these were placed in their proper places, in order to effectiveness.

ଅନୁବାଦ ।

ମୟ ଦାନବ ସେହି ସଭାତେ ବିଚିତ୍ର ଫଟିକେର ମୋପାନୟୁକ୍ତ,
ନିଷ୍ପକ୍ଷ ସଲିଲପୂର୍ଣ୍ଣ, ସେନ ମନ୍ଦ ମନ୍ଦ ପବନ-ହିଙ୍ଗୋଳେ ତରଙ୍ଗାକୁଳ,
କୁଞ୍ଜ କୁଞ୍ଜ ମୁକ୍ତାପରିପୂର୍ଣ୍ଣ, ମହାମଣିମନ୍ଦବେଦିକାଯୁକ୍ତ ଏବଂ
ନାନା ମଣିତେ ଭ୍ରମିତି ଏମନ ଏକଟୀ କୃତ୍ରିମ ସରୋବରେର
ଆକାର ନିର୍ମାଣ କରିଯାଛିଲ ସେ, ଅଜ୍ଞ ବ୍ୟକ୍ତିରା ତାହାକେ
ପ୍ରକୃତ ସରୋବର ଜ୍ଞାନ କରିଯା ମହିମା ତାହାତେ ଆସିଯା
ପତିତ ହିତ । ୩୨୧ । ୩୨୨ ।

ଇନ୍ଦ୍ରତୁମ୍ଭେର ସଭାବର୍ଣ୍ଣ ।

ସଭାର କୋନ ସ୍ଥାନ ବହୁମୂଳ୍ୟ ରତ୍ନମୟ, କୋନ ସ୍ଥାନ କାଞ୍ଚନମୟ,
କୋନ ସ୍ଥାନ ଫଟିକମୟ, କୋନ ସ୍ଥାନ ବା ରଜତମୟ କରିଯା ନିର୍ମିତ
ହିଯାଛିଲ, ଅର୍ଥାତ୍ ସେ ସ୍ଥାନେ ସେ ରତ୍ନ ଦିଲେ ସଭାର ଶୋଭାର
ବୁନ୍ଦି ହସ, ତାହାଇ କରା ହିଯାଛିଲ । ୩୨୩ ।

मूलम् ।

स्तम्भै रत्नमयैः प्रोच्चैर्द्धकूलपरवेष्टितैः ।

मुकादामान्तरख्यै चारवातायनैः शुभा ॥ ३२४ ॥

यज्ञशाला महनस्य यथासीद्भो हिजोन्नमाः ।

तथेन्द्रद्युम्भूपस्य रचिता विश्वकर्मणा ॥ ३२५ ॥

दारकावर्णनं ।

भगवानुवाच ।

शतयोजनपर्यन्तं नगरं सुमनोहरं ।

पश्चरागैर्मरकतैरिन्द्रनीले रत्नमैः ॥ ३२६ ॥

तर्जमा

तबन सभाका सब आनेला रत्नका खम्भा, मौतिका भारार और वज्रत् मौलका वस्त्रके यथनिका, यह सब करके शोभित होती भवी । ३२४ ।

हे ब्राह्मणगण ! देवता गणकी सभा जेह प्रकारसे मनो-हारिणी होती है, विश्वकर्मा अति यत्र करके इन्द्रद्युम्भके सभाभी तेह प्रकारसे मनोहारिणी करके निर्माण करते थये । ३२५ ।

दारकावर्णन कहते हैं ।

भगवान कहते हैं ।

श्रौ योजनका विस्तार एक मनोहर नगर निर्माण करो ।
माणिक, पात्रा और उत्तम नीला । ३२६ ।

TRANSLATION.

324. The windows were furnished with gemmed pillars;—they were hung with rich tapestries, fringed with pearls.

325. O Dwijas, as the courts of the gods fascinate the mind,—so it was with this court made by Maya.

Description of Dwáraká.

Bhagabána said—

326. Make a goodly city, a hundred yojanas in area, with rubies, emeralds, excellent sapphires;

ଅନୁବାଦ ।

ମେହି ସଭାର ବାତାୟନ ସକଳ ରତ୍ନମୟ ଶ୍ଵର୍ଣ୍ଣ ଏବଂ ଶୁଭାର
ଝାଲରଯୁକ୍ତ ବହୁମୂଳ୍ୟ ବସ୍ତ୍ରନିର୍ମିତ ସବନିକା ଦ୍ୱାରା ରୁଶୋଭିତ
କରା ହେଇଯାଛିଲ । ୩୨୪ ।

ହେ ଦ୍ଵିଜଗଣ ! ଦେବତାଗଣେର ସଭା ଯେପକାର ମନୋହାରିଣୀ,
ବିଶ୍ଵକର୍ମୀ ଅତିଯତ୍ପୂର୍ବକ ଇନ୍ଦ୍ରଦୟନେର ସଭାଓ ତାତ୍ତ୍ଵି ମନୋ-
ହାରିଣୀ କରିଯା ନିର୍ମାଣ କରିଯାଛିଲେନ ॥ ୩୨୫ ।

ଦ୍ୱାରକାବର୍ଣନ ।

ଭଗବାନ୍ ବଲିଯାଛିଲେନ ।

ଶତଯୋଜନ ବିଶ୍ଵତ ଏକଟୀ ମନୋହର ନଗର ନିର୍ମାଣ କର ।
ପଦ୍ମରାଗ, ମରକତ, ଉତ୍କଳ ଇନ୍ଦ୍ରନୀଲ । ୩୨୬ ।

मूलम् ।

इचकैः पारिभद्रैश्च पलङ्गैश्च स्थमन्तकैः ।

गन्धकैर्दिग्मेश्वैव चन्द्रकान्तादिभिस्तथा ॥ ३२७ ॥

सूर्यकान्तादिभिश्वैव शुभ्यैश्च स्फटिकाकृतैः ।

हरिणैश्च मणिमिः आमैर्गोमेदकैश्च यैः ॥ ३२८ ॥

गोरोचनाभैः पीतैश्च दाढिखबीजपूरकैः ।

पद्मबीजनिभैश्वैव नीलैः कमलवर्णकैः ॥ ३२९ ॥

कृष्णैश्च कञ्जलाकारैरजलैश्च परिष्कृतैः ।

श्वेतचम्पकवर्णमैस्तप्तकाञ्चनसद्मिभैः ॥ ३३० ॥

तद्वज्मा ।

इचक (जो रब टावा लेसुके समान रुद्धार), पारिभद्र (जो रब मादारके फुलके समान रुद्धार), पलङ्ग (एक प्रकारका मणि), स्थमन्तक, गन्धक (जो रब कचूरी बगाका समान रुद्धार), दाढिम (जो रब आनारके फुलके समान रुद्धार), चन्द्रकान्त । ३२७ ।

सूर्यकान्त, अति उच्चल स्फटिक मणि, पान्नाषे भिन्न और जितने सबुजवर्ण मणि, करिया मणि, गोमेद । ३२८ ।

गोरोचनके समान रुद्धार पीवर वर्णके मणि, आनारके दानाके समान रुद्धार मणि, कमलके बीजके समान रुद्धार मणि, नील कमलके समान रुद्धार मणि । ३२९ ।

काजरके समान रुद्धार मणि, उच्चर चम्पकके समान रुद्धार मणि, जरत सोणेका समान रुद्धार मणि । ३३० ।

TRANSLATION.

327. *Ruchakas* (the gem whose color is like the *tábá* lemon)—*Parivadras*, (whose color is like the *pdlitamádára* flower), *Palankas* (a kind of gem), *Syamantaka*, *Gandharvas* (whose color is like that of musk deer), *Dárimas* (whose color resembles the pomegranate flower) *Chundrakantas*;

328. *Suryakantas*, white crystal, other green gems excepting emeralds, black gems, cat's-eyes;

329. Gems yellow like *Gorochana*, those resembling the pale-red pomegranate-seeds, those resembling the lotus-seeds, those like blue lotuses;

330. Gems dark like colyrium,—those which resemble the *champaka* flower in color and which are faultless and transparent,—those resembling molten gold;

অনুবাদ।

রুচক (যাহার বর্ণ টাবালেবুর ন্যায়), পারিভজ্ঞ
(পালিতামাদার ফুলের ন্যায় বর্ণবিশিষ্ট মণি), পলঙ্ক
(রঞ্জবিশেষ), স্যামন্তক, গন্ধর্ব (যাহার বর্ণ কস্তুরী ঝঁগের
অনুরূপ), দাড়িম (দাড়িষ্পুষ্পসদৃশ বর্ণবিশিষ্ট মণি),
চন্দ্ৰকান্ত। ৩২৭।

সূর্যকান্ত, শুভ্র স্ফটিক, পাঙ্গা ভিন্ন হরিদ্বর্ণ মণি, শ্যাম-
বর্ণ মণি, গোমেদ। ৩২৮।

গোরোচনার ন্যায় পীতবর্ণবিশিষ্ট মণি, দাড়িষ্পুষ্পবীজের
ন্যায় ঈষৎ রক্তবর্ণ মণি, পদ্মবীজ সদৃশ বর্ণযুক্ত মণি, নীল-
কমল তুল্য বর্ণযুক্ত মণি। ৩২৯।

কঙজলের ন্যায় কুঁকুবর্ণ মণি, নির্দোষ, পরিকৃত, শ্঵েত
চম্পকবৎ বর্ণযুক্ত মণি, তপ্তকাঞ্চন সদৃশ বর্ণবিশিষ্ট
মণি। ৩৩০।

मलम् ।

खर्णमूलप्रश्नतगुणैरौघद्रक्तैः सुशोभनैः ।

गरिष्ठैश्च वरिष्ठैश्च मणिश्चेष्टैश्च पूजितैः ॥ ३३१ ॥

यथाविधानं यद्योगं प्र यच्च यद्युक्तमीश्वितं ।

मणीनां हरणस्त्रैव यत्कर्त्त्वाद्विमालयात् ।

दिवानिशं करिष्यन्ति यावन्निर्माणपूर्वकं ॥ ३३२ ॥

अपिच ।

आदित्याचैव दैत्याच्च गन्धर्वाः किञ्चरास्था ।

आयमुर्दारकां द्रष्टुं औजाषणस्त्र बलन्तथा ॥ ३३३ ॥

आकाशाच्च विमानाच्च प्राप्य वटमूलकं ।

दहशुर्दारकां रम्यामनीव सुमनोहरां ॥ ३३४ ॥

तर्जमा ।

सोलका अधिक शौगुण जिसका मोल है, वह प्रकार
ओड़े लाल रङ्गदार मणि, ओजनसे भारी, स्वजातिसे अधिक
उत्तम मणि ॥ ३३१ ॥

यह सब प्रकारका मणि और अन्य अन्य वज्रत् मोलके
जितने मणि है, तिस सब जेह जगहमे जो शोभापाती भयी,
तेह स्थानमे सो सब मणिको लागाव । जितने दिनतक
यह नगर ना बने, तितने दिनतक कुवेरके स्थानसे सब
रत्नको आनो ॥ ३३२ ॥

औरभी कहते हैं ।

देवता, असुर, गन्धर्व और किञ्चरगण कृष्ण और
बलरामको देखनेकेबाह्य हारकामे आवते भये ॥ ३३३ ॥

कोइ आकाशसे और कोइ विमानसे उतरके वर्मदके
छन्दके तलमे उपविष्ट होकरके अति रमणीय, मनोहर
हारकाको देखते भये ॥ ३३४ ॥

TRANSLATION.

331. Weighty, pale-red gems valued at a price a hundred times that of gold,—and being the best of their kinds.

332. Put these and other precious jewels in their proper places. So long as your work is not finished, indent for gems at the treasury of *Kuvera*.

Further :—

333. Gods, Asuras, Gandharvas, Kinnaras began to pour into Dwáraká, to see Krishna and Valaráma.

334. Some descended from the sky, some from their cars,—and alighting underneath the banyan tree, looked on Dwáraká the matchless.

অনুবাদ।

সুবর্ণাপেক্ষা শতগুণ মূল্যবান्, দেখিতে সুন্দর, ঔষৎ রক্তবর্ণ, ওজনে গুরু, স্বজাতিশ্রেষ্ঠ উৎকৃষ্ট মণি। ৩৩১।

এই সকল এবং অপরাপর বহুমূল্য মণি যেখানে যাহা শোভা পায়, দেহ থানে তাহাই মোজনা কর। যে পর্যন্ত নির্মাণকার্য শেষ না হয়, তদবধি কুবেরের আলয় হইতে রত্নসংগ্রহ করিতে থাক। ৩৩২।

আরও বলিতেছি।

দেবতা, অসুর, গন্ধর্ব ও কিন্নরগণ কৃষ্ণ ও বলরামকে দেখিবার জন্য দ্বারকাতে আগমন করিতে লাগিলেন। ৩৩৩।

কেহ বা আকাশ হইতে, কেহ বা বিমান হইতে অবতরণ-পূর্বক বটবৃক্ষমূলে উপবিষ্ট হইয়া অত্যন্ত রমণীয় মনোহর দ্বারকা দর্শন করিতে লাগিলেন। ৩৩৪।



मूलम् ।

मुक्तामाणिक्यहीरादिरत्नराजिविराजितां ।
 परितस्तुरस्ताच्च शतयोजनसच्चितां ॥ ३३५ ॥
 असंख्यर्मन्दिरै रथ्यैरत्पञ्चैरपि संस्कृतां ।
 रत्नेन्द्रसारनिर्माणैर्मुक्तामणिवि भूषितैः ॥ ३३६ ॥
 माणिक्यहीरकैश्चैव सद्रूतकलसान्वितैः ।
 हरिमणीनां स्तम्भानां कदम्बैरपि संयुतैः ॥ ३३७ ॥
 प्राञ्छन्नैः पद्मरागादैरिन्द्रनीलैः परिष्कृतैः ।
 बीयोभी रत्नचित्तैस्त्र राजमार्गैः समन्वितां ।
 ग्रीष्ममध्याङ्कसूर्याभां ज्वलितां रत्नेऽजसा ॥ ३३८ ॥

तरुजमा

सो हारका चारो कोण करके युक्त, शौ योजन विहार और चारो तरफ मोति, माणिक और हीरा आदि रत्न-समूह करके शोभित है । ३३५ ।

सो हारका अल्पत रमणीय, वज्रत् उच्चे, रत्न करके बनायी, मणि और मोति करके शोभित, माणिक और हीराका कलसा करके शोभित, पाञ्चेका स्तम्भा करके शोभित, माणिकका अञ्जन करके युक्त, वज्रत् मन्दिर करके शोभित और नीलाका पन्था और रत्न करके चित्तित राजमार्ग आदि मनोहर वस्तुसे सुशोभित भयेसे अनेक प्रकारका रत्नके तेजसे मध्याङ्क कालके सूर्यपके समान शोभा धारण करती भवी । ३३९ । ३३७ । ३३८ ।



TRANSLATION.

335. The city was square,—it measured a hundred *yojanas*, and all over, was decked in pearls, rubies, diamonds and other gems.

336—338. The city was high,—it was ornamented with gems ; and was furnished with cupolas of rubies and diamonds,—with emerald pillars, and with court-yards of rubies. It contained endless temples. It had cross-roads decked with sapphires, —and highways blazing with gems. It blazed like the meridian sun in summer.

অহুবাদ ।

সেই দ্বারকা পূরী চতুরঙ্গ, শতযোজনবিহুত এবং চারিদিকে মুক্তা, মাণিক্য ও হীরকাদি রত্নসমূহে বিভূষিত । ৩৩৫ ।

সেই দ্বারকা অতি রমণীয়, অতি উচ্চ, রত্ননির্মিত, মণিমুক্তাবিভূষিত, মাণিক্য ও হীরকের কলসস্থশোভিত, মরকত মণির স্তম্ভসমূহবিশিষ্ট, পদ্মরাগবিনির্মিত প্রাঙ্গণমুক্ত অসংখ্য মন্দিরবিরাজিত এবং ইন্দ্ৰনীলপরিষ্কৃত বীথী, রত্নচিত্রিত রাজমার্গ প্রভৃতিতে স্বসংস্কৃত হওয়াতে বিবিধ রত্নতেজে গ্ৰীষ্মকালীন মধ্যাহ্ন সূর্যের ন্যায় জলিতে ছিল । ৩৩৬ । ৩৩৭ । ৩৩৮ ।

मूलम्

अयोध्यावर्णनं ।

नानापुराणि रस्याणि हेमरत्नाच्चितानि च ।
 भूमिहैमयी यत्र चर्चिता तत्र संस्थिता ॥ ३४६ ॥
 प्रासादैश्च महारत्नैर्देवदेवस्य श्रुतिः ।
 मेहमन्दारकैलासं याहृश्च विराजते ॥ ३४० ॥
 नानारत्नशिलाच्छम्भैरनेकैः शिशिरोत्करैः ।
 चन्द्रकान्तगवाच्चैव राजवल्मीर्विभूषिता ॥ ३४१ ॥
 रत्निदेवस्य राजर्वयोध्या नगरो शुभा ।
 मणिरत्नप्रवालानां तत्र संख्या न विद्यते ॥ ३४२ ॥

तद्गमा ।

अयोध्याका वर्णन कहते हैं ।

जेह स्थानके पुरी सब सोणा और रत्न करके शोभित,
 देखनेमे अतिरमणीय, भूमि सोणेकी है, तेह स्थानमे अयोध्या
 रहते भये । ३४६ ।

देवदेव महादेवकी रत्ननिर्मित पुरीसमूह करके सुमेह,
 मन्दार और कैलास जिस माफिक शोभा पाते हैं, अयोध्याभी
 तिस प्रकार शोभा पाते भये । ३४० ।

रत्निदेव राजाके अयोध्या नगरी नाना रत्न करके सुक,
 अच्छतस्त्रावी चन्द्रकान्त मणि करके निर्मित बड़त भरोका
 और राजमार्गसे शोभित है। अयोध्या नगरीमे जितने रत्न
 है, उसकी संख्या नहि करणे शक्ते । ३४१ । ३४२ ।

TRANSLATION.

Description of Ayodhyá.

339. Ayodhyá contained palaces of gold and jewels,—its ground was beaten gold.

340. The city looked like the celestial residence of the trident-bearing God on the Sumeru, Mandara or Kailása.

341—342. The Ayodhyá of the royal anchorét, Rantideva, was studded with jewels,—Chandra Kantas, which exude dew, ornamented its countless windows and roads. The city contained gems in such profusion, that it would have been counting the stars to enumerate the jewels.

অমুবাদ ।

অযোধ্যাবর্ণন ।

যে স্থানের পুরীসকল স্বর্গ ও রঞ্জে শোভিত, স্বতরাং
অতি রমণীয়, যেখানকার ভূমি স্ববর্গময়, সেই স্থানে অযোধ্যা
সংস্থিত । ৩৩৯ ।

দেবদেব শূলপাণির রত্ননির্মিত প্রাসাদসমূহে স্বর্মেরু,
মন্দার ও কৈলাস পর্বত যেরূপ শোভা ধারণ করিয়াছিল,
অযোধ্যা ও তাদৃশী শোভায় শোভিত ছিল । ৩৪০ ।

রাস্তিদেব রাজর্ষির অযোধ্যা নগরী নানারঞ্জে আচ্ছম,
শিশিরস্ত্রাবী চন্দ্রকান্ত মণিনির্মিত বহুসংখ্যক গবাক্ষ ও
রাজমার্গে বিভূষিত ছিল । অযোধ্যা নগরীতে এত অধিক
পরিমাণে রত্ন বিদ্যমান ছিল যে, তাহার সংখ্যা হওয়া অতি
হুক্ষর । ৩৪১ । ৩৪২ ।

मूलम् ।

कंसपुरीवर्णनं ।
 ददर्श तां स्फार्टिकतुङ्गोपुर-
 दारां दृष्टेभवाटतोरणां ।
 तामारकूटां परिखादुरासदा-
 मुद्यानरम्योपवनोपशोभितां ॥ ३४३ ॥
 सौवण्णेशृङ्गाटकहर्षगनिष्ठुतैः
 श्रेणीसुभाभिर्भवनैरपस्तुतां ।
 वैदूर्यवज्ञामलनीलविहृमे-
 मुक्ताइरिङ्गिर्भीषु वेदिषु ॥ ३४४ ॥

तद्वज्मा ।

कंसकी युरीका वर्णन कहते हैं ।

छण्णजी जेह कालमे मथुराको गये, तिस कालमे स्फटिक
 मणिका बनाया अति उच्चा वाहेर दरोजा युक्त, सोणेका
 अति उच्चत् कपाटविशिष्ट, तांवा और पीतरिसे निर्मित,
 सहरके वाहेर खाइ करके प्रवेश करणेके योग्य नहि,
 वागिचा और मनोहर उपवन करके शोभित ॥ ३४३ ॥

सोणेका बनाया चतुष्पथ, अटारी, गृहके समीपमे उप-
 वन, सारि सारि सभागृह, लशुनिया, हीरा, नीला, सुर्गा,
 मोति और पान्ना, यही सब रत्नकेवायी गृहकी उपरका
 भागयुक्त भवनसमूह करके शोभित मुरीको देखते
 भये ॥ ३४४ ॥

TRANSLATION.

Description of the city of Kansa.

343. Krishna saw the city of Kansa made of crystal, furnished with high gates, with golden doors, with impregnable brass and copper battlements, with gardens, and fairy wood-lands.

344. He saw the city furnished with golden cross-ways, palaces, gardens, ranged courts, cornices and raised platforms, studded with cat's-eyes, diamonds, pure sapphires, coral, pearls, emeralds, &c.

অনুবাদ।

কংসপুরীবর্ণন।

ক্রিক্ষণ স্ফটিকনির্মিত অতি উচ্চ বহির্ভূরবিশিষ্ট, অতি
বৃহৎ হেমকবাট্যুক্ত, তাত্র ও পিঙ্গলনির্মিত, পরিখাদ্বারা
দুর্গম্য, উদ্যান ও রমণীয় উপবনে স্থশোভিত । ৩৪৩ ।

স্বর্গময় চতুর্পথ, আটালিকা, গৃহসমীপস্থ উপবন, শ্রেণী-
বন্ধ সভাগৃহ, কার্ণিস ও বেদিতে বৈদূর্য, হীরক, নির্মল
ইন্দুনীল, বিজ্ঞম, মুক্তা ও মরকত ইত্যাদি রঞ্জযুক্ত ভবন-
সমূহে বিভূষিত সেই পুরী দর্শন করিলেন । ৩৪৪ ।

मूलम् ।

चन्द्रशेखरराजपुरवर्णनं ।

एवमुद्धा स राजा तु करवीरपुराधिपः ।
प्रासादं कारयामास उच्चैरभङ्गं वज्ज ॥ ३४५ ॥
उच्चैचतुःशतव्यामं चिंशद्ग्रामन्तु विकृतं ।
रत्नस्फाटिकभूम्यन्तः स्वचितं रत्नकञ्चुरैः ॥ ३४६ ॥
बैदूर्घ्यपटलैः शुभैश्चादितं सुमनोहरं ।
स्वर्णरत्नमयस्तम्भं विशुकर्म्मविनिर्मितं ॥ ३४७ ॥
रत्नसेपानसंयुक्तं बैदूर्घ्यवडभीषुतं ।
सौवर्णचिरसम्बन्धं सुधर्म्मसहशं गुणैः ।
रक्षार्थं कारयामास तारावत्याः प्रियङ्करं ॥ ३४८ ॥

तर्जमा ।

चन्द्रशेखर राजा की पुरीका वर्णन कहते हैं ।

करवीर देशका राजा चन्द्रशेखर यह कथा कहके मेघोंका
स्वर्ण करणेबाली, अति उच्चा वज्जत् अटारी निर्माण
किया ॥ ३४५ ॥

वह सब घर औद शौ छात उच्चा और एक शौ
पांच छात विकृत, रत्न और स्फटिक मणिका बनाया गृहके
उठान रत्न और सोणा करके स्वचित ॥ ३४६ ॥

सो सब प्रासाद श्वेत लशुनिया करके आच्छादित, सोणा,
रत्नके स्फटा करके शोभित और विश्वकर्म्मसि बनाया ॥ ३४७ ॥

सो सब प्रासादमे सोणाकी सिंढी बनी, लशुनियाका
ओरचनी बनी और सब अङ्ग सोणेका बनायी, वह सब
अटारी देखनेमे देवसभाके समान । राजा चन्द्रशेखर
तारावती नामी अपनी पत्नीका मनके अनुकूल करके सो
सब अटारी निर्माण किया ॥ ३४८ ॥

TRANSLATION.

The City of the King Chandra-sekhara.

345. Chandra-sekhara, king of Karavira, said this and founded a city adorned with high palaces.

346. These houses were seven hundred yards high and fifty two and half yards in length. The court-yards were made of gold and gems.

347. The terraces were made of white cat's-eyes, the pillars were of gold and gems. They were constructed by Visva-Karmá.

348. The stairs were of gems, the cornices were of cat's-eyes, the rest,—of gold. The roofs might become the courts of the gods themselves. The King made the palace to meet the wish of his beloved spouse, Tárávatí.

অনুবাদ।

চন্দ্রশেখর রাজার পুরবর্ণন।

করবীর পুরাধিপতি রাজা চন্দ্রশেখর এই কথা বলিয়া
মেঘস্পর্শী উচ্চ বহু প্রাসাদ নির্মাণ করাইলেন। ৩৪৫।

সেই সকল গৃহ উচ্চে চারিশত ব্যাম (১৪০০) হাত, প্রস্থে
ত্রিংশৎ ব্যাম (১০৫) হাত, রত্নসূচিকনির্মিত গৃহের
অন্তভূ'মি অর্থাৎ প্রাঙ্গণ রত্ন ও স্বর্বর্ণে খচিত। ৩৪৬।

সেই সকল প্রাসাদে শুভ বৈদুর্য-সমূহে আচ্ছাদিত,
স্বর্ণ ও রত্নের স্তম্ভে বিভূষিত, বিশ্বকর্মা দ্বারা নির্মিত। ৩৪৭।

সেই সকল প্রাসাদের সোপানসমূহ রত্ননির্মিত,
কার্ণিস বৈদুর্যগঠিত, অন্তান্ত অবয়ব স্বর্ণনির্মিত, এই
সকল প্রাসাদ দেখিতে দেবসভার অনুক্রম। রাজা চন্দ্-
শেখর নিজ প্রিয়তমা ভার্যা তারাবতীর মনোনীত করিয়া
এই পুর নির্মাণ করেন। ৩৪৮।

मूलम् ।

अहिच्छच्चापुरीवर्णनं ।

एवंक्रमेण संप्राप्तः शतुम्भो हयसंयुतः ।

अहिच्छच्चां पुरीं ब्रह्मन् नानाजनसमाकुलां ॥ ३४६ ॥

ब्रह्मादिभिः समाकीर्णं नानारबविभूषितां ।

सौवणः स्फाटिकैर्हम्यैगर्गेषुरैः समलङ्घृतां ॥ ३४० ॥

प्रसङ्गन्तः पूर्णभद्रयच्चपुरर्वणं ।

आङ्ग्य यृहिणीं सोऽथ यच्चः कनककुण्डलां ।

उवाच यक्षिणीं शेषां पूर्णभद्रो घटोङ्गव ॥ ३४१ ॥

तर्जमा ।

अहिच्छच्चा पुरीका वर्णन कहते हैं ।

शतुम्भ यह प्रकारसे नाना देशकों द्वाम करके राजा रामचन्द्रके अशुभेध यज्ञके घोड़ाकों लयकरके ब्राह्मण आदि चारो वर्ण असंख्य मनुष्य करके युक्त, नानारब करके शोभित, सोणा और स्फटिक मणिका बनायी अटारी और सिंदरोजा करके शोभित अहिच्छच्चा पुरीमे जाते थये । ३४६ । ३४० ।

प्रसङ्गन्ते पूर्णभद्र यच्चकी पुरीका वर्णन कहते हैं ।

हे अगस्थ मुनि ! पीछे पूर्णभद्र यच्च स्वर्णकुण्डल करके शोभित, अपने प्रधान स्त्री यक्षिणीको आङ्गान करके बोलते थये । ३४१ ।

TRANSLATION.

The description of the City of Ahichchhatra.

349-350. After passing through many cities, with the horse of the Asvamedha, Satrughna came to Ahichchhatra city, which was filled with people of the four castes. It was adorned with gems of various kinds, decked in gold and crystal, and furnished with palaces and gates.

The City of the Yakshya Purna-vadra, described incidentally.

351. O Agastya, thereupon the Yakshya Purna-vadra called in his principal wife, decked in golden pendants; and said—

অহুবাদ ।

অহিচ্ছত্রা পুরীবর্ণন ।

শক্তম এই প্রকারে নানা জনপদ অতিক্রম করিয়া অশ্ব-
মেধীয় অশ্বসমভিব্যাহারে ব্রাঙ্গণাদি জাতিচতুষ্টয়ে সমাকীর্ণ,
অসংখ্য লোকে সমাকুল, নানা রঞ্জে ভূষিত, স্মৰ্ণ এবং
স্ফটিক দ্বারা নির্মিত, অউলিকা ও সিংহদ্বারে অলঙ্কৃত
অহিচ্ছত্রা পুরীতে সমাগত হইলেন । ৩৪৯ । ৩৫০ ।

প্রসঙ্গাধীন পূর্ণভদ্র যক্ষের পুরবর্ণন ।

হে অগস্ত্য ! অনন্তর পূর্ণভদ্র যক্ষ স্বর্ণকুণ্ডলভূষিতা প্রধান
গৃহিণী যক্ষিণীকে আহ্বান করিয়া বলিলেন । ৩৫১ ।

मूलम् ।

न हर्षं सुखदं कान्ते दर्पणोदरसुन्दरं ।

मुक्तागवाच्चशुभगं चन्द्रकान्तशिलाजिरं ॥ ३५२ ॥

पद्मारागेन्द्रनीलार्चिरर्चिताद्वालकाङ्गनं ।

विहृमस्तम्भशेभाङ्गं रुटस्फुटितकुच्छवत् ॥ ३५३ ॥

पश्च पताकानिचर्यं मणिमाणिक्यमालितं ।

कृष्णायुरुमहाधूपवज्ञलामोदमोदितं ॥ ३५४ ॥

कमलामोदगर्भञ्ज्व गर्भरूपं विना प्रिये ।

सर्वं शून्यमिवाभाति गृहमेतदनङ्गं ॥ ३५५ ॥

तर्जमा ।

हे प्रिये ! गृहके बीचमे खापित जो दर्पणसमूह, तेह करके शोभित, मोतिका जाल करके प्रतिवद्व गवाच करके भूषित, चन्द्रकान्त मणिका बनाया उठानविशिष्ट, यह अटारी हमको सुख देनेको नहि होता है । ३५२ ।

देख, यह गृहके उठान भाणिक और नीला करके बनायी, और मुगांका बनावी खम्भा करके शोभित होते भये, तेसे यह मृच्छ फुलाती फुलकी कलीके समान शोभा पाती भयी । ३५३ ।

गृहके चारो तरफ मणि माणिक करके शोभित पताका उड़ते भये, धूपके गन्धसे अत्यन्त सुगन्धित होते भये । ३५४ ।

हे प्रिये ! गृहके बीचमे कमलकी सुगन्धसे आमोदित होते भये, लेकिन एक पुचरबसे बिना गृहके बिंब सर्वं शून्य लागते भये । ३५५ ।

TRANSLATION.

352. "Love, this palace furnished with apartments hung with mirrors, with windows decked in rows of pearls, and with yards adorned with *chandrakantas*, fails to please me.

353. "Look ! The court-yard is made of rubies and sapphires, the pillars are studded with corals. It looks like a floweret about to come out.

354. "Around the house shine gemmed flags, and it is redolent of the odour of the black *aguru*.

355. "Love ! The chambers are perpetually sick with the aroma breathed from lotuses ; but the want of a son fills all round with vacancy."

অসুবাদ।

প্রিয়ে ! গৃহমধ্যে স্থাপিত দর্পণসমূহে স্বশোভিত, মুক্তা-
জালপ্রতিবন্ধ গবাক্ষসমূহে বিরাজিত, চন্দ্ৰকান্তমণিনির্মিত
প্রাঙ্গণবিশিষ্ট এই প্রাসাদ আমাৰ স্বৰ্খজনক বলিয়া বোধ
হইতেছে না । ৩৫২ ।

দেখ, এই গৃহাঙ্গন পদ্মরাগ ও ইন্দ্ৰনীলে বিৱচিত এবং
গৃহস্তম্ভ বিজ্ঞমে শোভিত হওয়াতে গৃহটী প্রক্ষুটনোন্মুখ
পুষ্পকলিকার ন্যায় শোভা পাইতেছে । ৩৫৩ ।

গৃহের চতুর্দিক মণিমাণিক্যবিভূষিত উড়ীন পতাকা
সমূহে শোভিত এবং কৃষ্ণাঞ্জলির স্বগক্ষে আমোদিত
হইতেছে । ৩৫৪ ।

প্রিয়ে ! গৃহমধ্যভাগ কমলগক্ষে মিৰন্তৰ আমোদিত
ৱহিয়াছে, তথাপি একটী পুত্ৰৱৰ্তৱ অভাবে গৃহেৰ সৰ্ব
স্থানই শূন্য বলিয়া বোধ হইতেছে । ৩৫৫ ।

मूलम् ।

वैकुण्ठवर्णनं ।

ततो देवेश्वरौ तूष्णीमागत्य धर्ममन्दिरं ।

सह तेन समासोक्त प्रजग्मुर्भवनं हरेः ॥ ३५६ ॥

पद्मरागैरिन्द्रनीलै राजमार्गं विभूषितं ।

अवर्णनीयं कविभिर्विचित्ररत्ननिर्मितं ॥ ३५७ ॥

रत्नमण्डपकोटीनां सहस्रे ण समचितं ।

रत्नसोपानदुक्तेन सद्रुतकलसेन च ॥ ३५८ ॥

हरिन्द्रणीनां समेन शोभितेन च शोभितं ।

सिन्दूरवर्णमणिभिः परितः स्वचितेन च ॥ ३५९ ॥

तर्जमा ।

वैकुण्ठका वर्णन कहते हैं ।

ते करे आगे बढ़ा और महादेव जलदीसे धर्मके
आलयमे आयके उनको साथ बाजार करके उनको खयकरके
वैकुण्ठधाममे जाते भये । ३५६ ।

नागाप्रकार रत्न करके बनाया वैकुण्ठका रास्ता माणिक
और नीला मणिये यह प्रकारसे शोभित होती भयी, की
कविके वर्णन करणकी सामर्थ्य नहि होती है । ३५७ ।

सो वैकुण्ठ पुरी रत्नके बनाये कलसा करके सुक्त, रत्नके
निर्मित सिढी करके शोभित, रत्नके बनाये हाजारो कोटि
गृह करके शोभित है । ३५८ ।

नगरके चारो तरफ सिन्दूरके समान वर्णदुक्त मणि करके
शोभित, अति सुन्दर पाद्मेका खम्मा करके शोभित है । ३५९ ।

TRANSLATION.

Description of Vaikuntha.

356. Then Brahma and Mahádeva went to the residence of Dharma, and the three then went to Vaikuntha.

357. Poets fail to describe the beauty of its high-ways, decked with rubies and sapphires.

358. The palaces were furnished with gemmed cupolas, with gemmed staircases, and with ten thousand millions of apartments.

359. All round the city stood pillars of vermillion-colored rubies.

ଅଭ୍ୟବାଦ ।

ବୈକୁଞ୍ଚ ବର୍ଣନ ।

ତାହାର ପର ବ୍ରକ୍ଷା ଓ ମହାଦେବ ସ୍ଵରାୟ ଧର୍ମାଲଙ୍ଘେ ଆଗମନ
ଓ ତାହାର ସହିତ ସାକ୍ଷାତ୍ କରିଯା ତିନ ଜନେଇ ବୈକୁଞ୍ଚେ ଗମନ
କରିଲେନ । ୩୫୬ ।

ନାନାବିଧ ରତ୍ନନିର୍ମିତ ବୈକୁଞ୍ଚର ପଥ ସକଳ ପଦ୍ମରାଗ ଓ
ଇନ୍ଦ୍ରନୀଲ ମଣିତେ ଏମନ ସ୍ଵଶୋଭିତ ହଇଯାଛିଲ ଯେ, କବି
ବ୍ୟକ୍ତିରାଓ ତାହାର ବର୍ଣନେ ସମର୍ଥ ହନ ନା । ୩୫୭ ।

ମେହି ବୈକୁଞ୍ଚ ପୁର ଅତି ଉତ୍କଳ ରତ୍ନନିର୍ମିତ କଳସ୍ୟୁଭ୍ର,
ରତ୍ନଗାଢ଼ିତ ସୋପାନବିଶିଷ୍ଟ, ରତ୍ନନିର୍ମିତ ସହାର କୋଟି ମଣିପେ
ସ୍ଵଶୋଭିତ । ୩୫୮ ।

ନଗରେର ଚତୁର୍ଦ୍ଦିକ୍ ସିନ୍ଦୂରବର୍ଣ୍ଣ ମଣିଥଚିତ ଅତି ହଳର
ମରକତତ୍ତ୍ଵରେ ବିଭୂଷିତ ଛିଲ । ୩୫୯ ।

मूलम् ।

इन्द्रनीलैर्भ्यभागो मणिङ्गतच्च मनोहरैः ।
 रत्नप्राकारसंयुक्तं मणिभेदैविराजितं ॥ ३६० ॥
 आश्रमै रत्नगठितैर्नानाभोगसमन्वितैः ।
 गोपानां भक्तद्वानां पञ्चाशत्कोटिभिर्वर्तं ॥ ३६१ ॥
 इन्द्रनीलैः पद्मारागैर्हीरकै रुचकैस्तथा ।
 निर्मितैर्वेदिभिर्युक्तं ज्वलितं रथतेजसा ॥ ३६२ ॥
 शतमन्दिरसंयुक्तं परितो रथमण्डपं ।
 अमूल्यरथसाराणां वरैर्विरचितं वरं ॥ ३६३ ॥

तद्वज्ञमा ।

पुरके वीचमे मनोहर नीला करके शोभित, रथसे बनाये प्राकार करके चारो तरफ शोभित है । ३६० ।
 सो वैकुण्ठ रथ करके निर्मित, नाना भोग्य वसुषे परिपूर्ण गोपसमूहका और भक्तसमूहका पञ्चाश कोटि स्थान करके युक्त । ३६१ ।

वैकुण्ठ पुरी नीला, माणिक, हीरा और रुचक मणि, यह सब रथ करके निर्मित बड़सख्क वेदि करके शोभित और यह प्रकारसे सब रथके तेजसे सदा प्रकाशमान रहते है । ३६२ ।

तेह पुरके मध्यमे चारो तरफ शौ मन्दिर करके युक्त, अमूल्य रथसमूहका मध्यमे जो सब रथ ज्वेष्ट है, तेह करके बनाया प्रधान रथमण्डप विराजमान होता है । ३६३ ।

TRANSLATION.

360. The middle of the city was adorned with beautiful sapphires. The walls also were adorned with jewels.

361. Besides these gems, the city was filled with every thing that could please the senses. It contained five hundred millions of houses set apart for the milk-men and other devout people.

362. It contained raised platforms composed of sapphires, rubies, diamonds and *ruchakas* (chrysophrases). It blazed in the light of these gems.

363. It contained a court which excelled others in grandeur; it was adorned with the very best gems of priceless worth, and furnished with a hundred temples.

অনুবাদ

পুরের মধ্যভাগ মনোহর ইন্দ্রনীল মণিতে বিভূষিত,
রত্ননির্মিত প্রাকার সমৃদ্ধায় নানাবিধি মণিদ্বারা সুশো-
ভিত । ৩৬০ ।

সেই বৈকুঞ্চি ধাম রত্ননির্মিত, নানাভোগ্যবস্তুপরিপূর্ণ,
গোপসমূহ ও ভক্তবন্দের পঞ্চাশৎ কোটি আশ্রমে
আবৃত । ৩৬১ ।

বৈকুঞ্চি ধাম ইন্দ্রনীল, পদ্মরাগ, হীরক ও রুচক এই
সকল রত্ননির্মিত বহুসংখ্যক বেদিতে বিভূষিত এবং ঐ সকল
রত্নের তেজে সর্বদা জ্বলিত বলিয়া বোধ হইত । ৩৬২ ।

সেই পুরমধ্যে চতুর্দিকে শতমন্ডিরবিশিষ্ট অমৃত্য রত্ন-
সমূহের মধ্যেও আবার যে সকল রত্ন সর্বশ্রেষ্ঠ, তদ্বারা
বিরচিত প্রধান রত্নমণ্ডপ বিরাজমান ছিল । ৩৬৩ ।



मूलम् ।

कैलासवर्णनं ।

मणीन्द्रसाररचितैः शोभनैर्मणिवेदिभिः ।
राजमार्गश्टैदिव्यैरभ्यन्तरविभूषितं ॥ ३६४ ॥
मणीन्द्रसारनिर्माणशतकोटिगृह्ण्युतं ।
नानाचिच्चिचिच्चाङ्गैर्मणीन्द्रकलसोङ्घतैः ॥ ३६५ ॥
कैलासं हिमवान् साक्षात् सूर्यप्रसिद्धमप्रभं ।
तन्मध्यदेशे रम्यच्च ददर्श शङ्करानयं ॥ ३६६ ॥
मणीन्द्रसारनिर्माणप्राकारं सुमनोहरं ।
घोडशङ्कारसंयुक्तैः शोभितं शतमन्दिरैः ॥ ३६७ ॥

तर्जमा ।

कैलासके वर्णन कहते हैं ।

अति उमदा उमदा मणिसे बनाये शौसंख्यक राजपथ
और अति सुन्दर मणिका वेदिममूह करके शोभित ॥ ३६४ ॥

नाना प्रकारका चिच्चियुक्त, मणिका बनाया कलसा करके
शोभित, शौ कोटि गृहसे विभूषित ॥ ३६५ ॥

हिमालय साक्षात् सूर्यप्रके किरणके समान प्रभा करके युक्त
कैलासके वीचमे अति सुन्दर महादेवका स्थानको दर्शन
करते भये ॥ ३६६ ॥

सो महादेवका स्थान रत्नका प्राकारसे परिवेष्टित,
देखनेमे अति सुन्दर, घोले द्वारयुक्त शौसंख्यक मन्दिर
करके शोभित ॥ ३६७ ॥



TRANSLATION.

Description of Kailása.

364. Furnished with a hundred highways made of gems of excellent lustre, with handsome raised seats studded with gems;

365. Adorned with pictures—furnished with a thousand millions of rooms and decked with blazing cupolas of gems;—

366. Was the residence of Mahádeva, which he saw in the midst of Kailása, glorious with a sun-like lustre.

367. The house was surrounded by a gemmed wall. It was beautiful to look at. It was furnished with sixteen doors, and adorned with a hundred temples.

অম্বৰাদ।

কৈলাসবর্ণন।

অতি উত্তম উত্তম মণিতে নির্মিত শতসংখ্যক রাজমার্গ
ও অতি শোভন মণিবেদিসমূহে বিভূষিত । ৩৬৪ ।

মানা চিত্রে চিত্রিত, মণিনির্মিত অতি উজ্জ্বল কলসে
সমুজ্জ্বল শতকোটি গৃহে বিভূষিত । ৩৬৫ ।

হিমালয় সাক্ষাৎ সূর্য্যরশ্মি সদৃশ প্রভাসম্পন্ন কৈলাসের
মধ্যভাগে অতিরমণীয় মহাদেবের আলয় দর্শন করিলেন । ৩৬৬ ।

সেই শক্রালয় রত্নপ্রাকারে পরিবেষ্টিত, দেখিতে
অতি মনোহর, ঘোড়শ ধারবিশিষ্ট শতসংখ্যক অঙ্গিরে
শোভিত । ৩৬৭ ।

मूलम् ।

अमूल्यरत्नरचितै रत्नसोपानभूषितैः ।
 रत्नस्तमकवाटैश्च हीरकेण परिष्कृतैः ।
 माणिक्यजालमालाभिः सद्रुतकलसोच्चलैः ॥ ३६८ ॥
 आलयस्थ पुरस्त्र दिंहडारं ददर्श ह ।
 रत्ने न्द्रसारनिर्माणकवाटेन विभूषितं ॥ ३६९ ॥
 शोभितं वेदिकाभिश्च वाञ्छाम्यन्तरतः सदा ।
 रचिताभिः पद्मरागैर्महामरकतैर्गुहं ॥ ३७० ॥
 रत्ने न्द्रसारनिर्माणं ददर्श शतमन्दिरं ।
 अमूल्यरत्नकलसैर्ज्वलङ्गिश्च विराजितं ॥ ३७१ ॥

तरु जमा

सो सब मन्दिर अमूल्य रत्नसमूहके बनाये, रत्नकी सिढी करके युक्त, रत्नका स्तम्भा, रत्नके कपाट, हीरा और माणिक्य का माला और अति उत्तम रत्नसमूहका कलसा करके शोभित । ३६८ ।

सो पुरके सिंहरोजा रत्नके कपाट करके शोभित । ३६९ ।

सो गृहके बीचमे और बाहेरमे बनायी माणिक्य और पाञ्चाके बनायी वेदिसमूह करके शोभित । ३७० ।

हिमालय सो गृहके बीचमे रत्न करके रचित, अति उच्चुल, अमूल्य रत्नका कलसा करके शोभित और संख्यक मन्दिर देखते भये । ३७१ ।

TRANSLATION.

368. The temples were studded with nonpareil gems. They had gemmed staircases,—gemmed pillars,—gemmed doors. It had brilliant cupolas decked with diamonds and chains of rubies.

369. The main gate of the place was furnished with doors of gems.

370. Inside and outside the house stood raised seats of rubies and emeralds.

371. Himálaya saw within the house a hundred temples adorned with cupolas of bright jewels.

অনুবাদ ।

সেই সকল মন্দির অমূল্য রত্নসমূহে নির্মিত, রত্নসোপান-
যুক্ত, রত্নস্তম্ভ, রত্নকবাট, হীরক, মাণিক্যমালা এবং অতি
শ্রেষ্ঠ রত্নকলসমূহে বিভূষিত । ৩৬৮ ।

সেই পুরের সিংহদ্বার রত্নবিরচিত কবাটে স্বশো-
ভিত । ৩৬৯ ।

সেই গৃহ অভ্যন্তর ও বহির্ভাগে পদ্মরাগ ও মরকতের
নির্মিত বেদিসমূহে শোভিত । ৩৭০ ।

হিমালয় সেই গৃহসম্মধ্যে রত্নরচিত, অতি উজ্জ্বল, অমূল্য
রত্নকলসে বিরাজিত শতসংখ্যক মন্দির দেখিলেন । ৩৭১ ।

मूलम् ।

अमूल्यरत्नरचितैमुक्तानिर्भलदर्पणीः ।

हीरासारविकारैश्च कवाटैश्च विराजितं ॥ ३७२ ॥

गोरोचनाभिर्मणिभिर्युतं स्तम्भसहस्रकैः ।

मणिशारविकारैश्च सोपानैः परिसेवितं ॥ ३७३ ॥

ददर्शभ्यन्तरद्वारं नानाचिच्छेण चिचितं ।

मुक्तामाणिकग्रथितैमलाजालैर्विराजितं ॥ ३७४ ॥

नागपुरवर्णनं ।

चन्द्राङ्गदोऽपि नृपतिर्निमग्नो यसुनाजले ।

चधोऽधोऽवतरद्वेषो हदर्शोरगकामिनीः ॥ ३७५ ॥

तरज्जमा ।

सो सब मन्दिर अमूल्य रत्न करके बनाया, मोति, निर्भल दर्पण और हीरा करके खचित कपाट करके शोभित ॥ ३७२ ॥

सो सब गृह गोरोचनाके समान पीतवर्ण मणिका स्तम्भ करके दुरुक्त, मणिसे बनायी सिद्धी करके शोभित ॥ ३७३ ॥

नाना चिच्छवुक्त, मोति और माणिक करके ग्रथित माला समूह करके शोभित सो गृहके मध्यभागको दर्शन करते भये ॥ ३७४ ॥

नागपुरके वर्णन कहते हैं ।

चन्द्राङ्गद राजा यसुनाका जलमे मग्न छोकरके क्रम क्रमसे छेठेको उतरते उतरते बज्जत् नागकन्याको दर्शन करते भये ॥ ३७५ ॥

TRANSLATION.

372. The temples were made of priceless gems. They were furnished with doors of pearls, glass and diamonds.

373. The rooms were yellow like *gorochana*; they contained a thousand gemmed pillars, and had staircases of gems.

374. They contained various kinds of pictures. They were fringed with chains of pearls and rubies.

Description of the City of the Nágas.

375. The King Chandrángada sank in the waters of the Jumna,—and as he descended, saw a number of *nága* females.

অমুবাদ।

সেই সকল মন্দির অঘূল্য রঙে রচিত, মুক্তা, নির্মল
দর্পণ ও হীরকে খচিত কবাটে স্থশোভিত । ৩৭২ ।

সেই সব গৃহ গোরোচনাসদৃশ পীতবর্ণ সহস্র মণিস্তম্ভযুক্ত,
মণিনির্মিত সোপানপরম্পরায় পরিশোভিত । ৩৭৩ ।

নানা চিত্রে চিত্রিত, মুক্তা ও মাণিক্যে এথিত মালা
সমূহে বিরাজিত সেই গৃহের অভ্যন্তরভাগ দর্শন করি-
লেন । ৩৭৪ ।

নাগপুরবর্ণন ।

চন্দ্রাঙ্গদ নৃপতি যমুনাজলে নিমগ্ন হইয়া ক্রমে ক্রমে
অধোভাগে অবতরণ করিতে করিতে কতকগুলি নাগকন্যা
দর্শন করিলেন । ৩৭৫ ।

मूलम्।

जलक्रीडानुरक्तास्ता दृष्टा राजकुमारकं ।

विसितास्ता अधो निव्यः पातालं पद्मगालयं ॥ ३७६ ॥

स नीयमानः सहसा पद्मगौभिर्नृ पालजः ।

तत्त्वकस्य मुरं रम्यं विवेश परमाङ्गुतं ॥ ३७७ ॥

अपश्चद्राजतनयो भवेन्द्रभवनोपमं ।

महारत्नपरिभ्राजन्मयूर्खैः परिदौपितं ॥ ३७८ ॥

वज्जविद्वमवैदूर्धप्राप्तादशतसङ्गुलं ।

माणिक्यगोपुराङ्गालं सुक्रादामभिरञ्जुलं ॥ ३७९ ॥

तर्जमा ।

सो सब नागकी कन्या जलक्रीडा करते करते राजकुमारको देखके बड़े विस्त्रयको प्राप्त होकरके पातालके विषे नागके स्थानमे लय जाती भयी । ३७६ ॥

राजकुमार नागकन्याके साथ नागलोकको जावकरके तत्त्वके परम आश्चर्य गृहमे प्रवेश करते भये । ३७७ ।

राजकुमार सो इन्द्रपुरीके समान महारत्न करके शोभित पुरीकी शोभा दर्शन करते भये । ३७८ ।

सो पुर वज्जत्संखक मुंगा और लशुनिया मणिका बनाये प्राप्ताद करके शोभित, पुरमे स्थित माणिकसे बनायी सिंदरोजा और अटारी सब मोतिका मालासे अति उच्चुल वेश धारण करते भये । ३७९ ।

TRANSLATION.

376. The fair ones had been sporting ; but as soon as they saw the king, they took him to the palace of the *Nágas*.

377. Thus led, the monarch entered the wonderful palace of *Takshaka*.

378. He fell to beholding the building, which resembled the palace of Indra.

379. It was furnished with many stair-cases, made of cat's-eyes and corals. The main gate was adorned with rubies ; and the house looked beautiful in rows of pearls.

ଅହୁବାଦ ।

ମେହି ସକଳ ଉରଗକାନ୍ଧିନୀ ଜଳକ୍ଷୀଡ଼ା କରିତେ କରିତେ
ରାଜ୍ଞକୁମାରକେ ଦେଖିଯା ବିଶ୍ୱାପନ ହଇଯା ପାତାଲେ ନାଗାଲରେ
ଲଈଯା ଗେଲ । ୩୭୬ ।

ନୃପନନ୍ଦନ ନାଗକନ୍ୟାଗଣକର୍ତ୍ତ୍ରକ ନୀତ ହଇଯା ତକ୍ଷକେର
ପରମାର୍ଥ୍ୟ ଅତି ରମଣୀୟ ପୁରମଧ୍ୟେ ପ୍ରବେଶ କରିଲେନ । ୩୭୭ ।

ରାଜ୍ଞକୁମାର ମେହି ଇନ୍ଦ୍ରପୁରୀ ସଦୃଶ, ମହାରତ୍ତକିରଣେ ପ୍ରଦୀପ
ପୁରେର ଶୋଭା ଦର୍ଶନ କରିତେ ଲାଗିଲେନ । ୩୭୮ ।

ମେହି ପୁର ବହସଂଖ୍ୟକ ବିଦ୍ରମ ଓ ବୈଦୂର୍ଯ୍ୟେ ନିର୍ମିତ ଆସାଦ-
ମାଲାଯ ପରିବ୍ୟାପ୍ତ, ପୁରସ୍ଥିତ ମାଣିକ୍ୟରଚିତ ସିଂହଦ୍ୱାର ଓ
ଅଟାଲିକା ସକଳ ମୁକ୍ତାମାଲାତେ ଅତି ଉତ୍ସଳ ବେଶ ଧାରଣ
କରିଯାଛିଲ । ୩୭୯ ।



मूलम् ।

चन्द्रकान्तस्थलीरस्यं हेमदारकवाटकं ।

अनेकशतसाहस्रदीपमालाविराजितं ॥ ३८० ॥

जगन्नाथमन्दिरादिवर्णं ।

तन्मध्ये रचितं दिव्यं मणिभिर्गङ्गडपोन्नमं ।

मध्यस्यं मूर्यग्रवद्भासि रत्नसिंहासनोच्चुलं ॥ ३८१ ॥

कचित् काञ्छनविन्यस्तनानारत्नमयोच्चुलं ।

कचित् स्फटिकभिन्नगाच शारदाभनभक्षवि ॥ ३८२ ॥

कचिच्चीलाभषट्ठितभिन्नः कालाभ्नमेदुरा ।

बङ्गमूल्यं रत्नजातं यत्नान्तरं न्यवेशयत् ॥ ३८३ ॥

तर्जमा ।

युरके उठान चन्द्रकान्त मणिसे रचित, दरोजा और
कपाट सोणेका बनाये, गृहके चारो तरफ श्री हाजार दीप-
माला करके आलोकित होते भये ॥ ३८० ॥

जगन्नाथजीके मन्दिरका वर्णन कहते हैं ।

तिसको बीचमे उत्तम मणिको बनायी सुन्दर मण्डप
और तिस मण्डपके बीचमे सूर्यदके समान प्रकाशमान रत्नका
निर्मित एक सिंहासन स्थापित भया ॥ ३८१ ॥

तेह मन्दिरके कोइ स्थान सोणासे, कोइ स्थान रत्नके
निर्मित भयेसे अति उच्चुल शोभा पाती भयी और कोइ
स्थान स्फटिक मणिसे बनायेसे कुयारके माहिनाके आकाशके
समान प्रकाशमान है ॥ ३८२ ॥

कोइ स्थान नीलासे बनायेसे करिया वादलके समान
शोभा होती भयी, कोइ कोइ स्थानमे वडे भोलके रत्न सब
धर हेते है ॥ ३८३ ॥



TRANSLATION.

380. The yard was of *Chandrakántas*; the doors and door-frames were of gold. All round the house were lighted innumerable lamps.

Description of Jagannátha's Temples, &c.

381. In it was constructed a raised seat of wonderful gems, on which was placed a jewelled throne.

382. Some parts of the temple being made of gold and gems, looked brilliant; some, being made of crystal, looked like the autumnal heavens.

383. Some, made of sapphires, appeared like masses of clouds. Some parts were studded with gems.

অহুবাদ।

পুরের প্রাঙ্গণভূমি চন্দ্রকান্তমণিরচিত, দ্বার ও কবাট
স্বর্বগনির্মিত, গৃহসকলের চতুর্দিক শতসহস্র দীপমালায়
আলোকিত হইত । ৩৮০ ।

জগন্নাথের মন্দিরাদিবর্ণন ।

তাহার মধ্যে আশৰ্য্য মণিসমূহ দ্বারা একটা উৎকৃষ্ট
মণ্ডপ নির্মিত এবং সেই মণ্ডপমধ্যে সূর্যের ন্যায় প্রকাশ-
মান এক খানি রঞ্জসিংহাসন বিন্যস্ত হইল । ৩৮১ ।

সেই মন্দিরের কোন স্থান স্বর্বর্গ ও নানা রঞ্জে নির্মিত
হওয়াতে অতি উজ্জ্বল বেশ ধারণ করিল, কোন কোন
স্থান স্ফটিক দ্বারা নির্মিত হওয়াতে শারদীয় নভোমণ্ডলের
ন্যায় প্রকাশ পাইতে লাগিল । ৩৮২ ।

কোন স্থান ইন্দ্রনীল মণি দ্বারা নির্মিত হওয়াতে কুঞ্চ-
বর্গ মেঘাচ্ছাদিত বলিয়া বোধ হইতে লাগিল, কোন কোন
স্থানে বা বহুমূল্য রঞ্জজাত বিন্যস্ত হইল । ৩৮৩ ।

मूलम् ।

प्राप्तादहारि रचिते रत्नसमेऽय मण्डले ।
 वासवित्वाभिषेकाय समुद्धार्थमण्डले ॥ ३८४ ॥
 सुवासितै रत्नकुम्भैस्तीर्थवार्युं प्रसन्नातैः ।
 सूक्ष्माभ्यां स्त्रौपुरुषवोरभिषेकं पितामहः ॥ ३८५ ॥
 चकार भगवान् लोकसङ्ग्रहार्थं हिजोन्माः ।
 रत्नविंश्टासने रम्ये स्नापयामास मन्त्रतः ॥ ३८६ ॥

रासमण्डलवर्णनं ।

कोटियोजनविसीर्णा प्रस्ते न विरजा व्रज ।
 दीर्घं तस्य शतगुणा परितः परमा शुभा ॥ ३८७ ॥
 अमूल्यरत्ननिकरा हीरामाणिकयोक्तथा ।
 मणीनां कौसुभादीनामर्चस्त्रानां मनोहरा ॥ ३८८ ॥

तर्जना ।

हे हिजगण ! सब लोकके पितामह वज्रा रत्नका सम्मा करके युक्त, रत्नके दर्पण करके शोभित अठारीके मोहरे पर अभिषेकके बरे जगद्वाथजीको बैठायके रत्नके कुम्भपूर्ण सुगन्ध तीर्थका जलसे स्त्री और पुरुष दोनो प्राणीके बैद्यके मन्त्रसे स्नान करावते भवे । ३८४ । ३८५ । ३८६ ।

रासमण्डलका वर्णन कहते हैं ।

हे व्रज ! अमूल्य रत्नसमूहके स्नान, अर्चस्त्र हीरा, माणिक और कौसुभ आदि मणि करके अति सुन्दर, चौड़ाइमे कोटि योजनके प्रमाण, दीर्घाइमे उसके श्रौ गुण विरजा नदी रासमण्डलका चारों तरफ मण्डल किही है । ३८७ । ३८८ ।

TRANSLATION.

384—386. O Dwijas, the grandfather of all, Brahmá, made Jagannátha sit at the door of the house, ornamented with gemmed pillars, and mirrors, with the view of installing him. After sprinkling him with the sacred waters taken out of gemmed pitchers, he installed him on a throne of “royal state”—for bringing people.

Description of Rása-mandala.

387—388. O Vraja, thou art the mine of precious gems,—thou art ablaze with no end of diamonds, rubies, *kaustuvas*, &c. ; thou art ten millions of yojanas in breadth and long a hundred times in breadth.—The river Virajá surrounds thee.

অহুবাদ ।

হে বিজ্ঞগণ ! সর্বলোকপিতামহ ব্ৰহ্মা রঞ্জনস্তম্ভযুক্ত, রঞ্জদৰ্পণস্থশোভিত প্রাসাদের দ্বারদেশে অভিমেকের জন্য জগন্নাথ দেবকে উপবেশন করাইয়া রঞ্জকুষ্ঠপূর্ণ স্থবাসিত তীর্থবারিতে শ্রী-পুরুষসূত্র মন্ত্র দ্বারা অভিষিক্ত করিয়া লোক সংগ্রহের নিমিত্ত রমণীয় রঞ্জসিংহাসনে স্থাপন কৰিলেন । ৩৮৪ । ৩৮৫ । ৩৮৬ ।

রাসমণ্ডলবর্ণন ।

হে ব্ৰজ ! অমূল্য রঞ্জসমূহের আকর, অসংখ্য হীরক, মাণিক্য ও কোস্তুভাদি মণিতে অতি মনোহৱ, প্রস্থে কোটি ঘোজন বিস্তীর্ণ, দৈর্ঘ্যে প্রস্থের শতগুণ বিৱজা নদী রাস-মণ্ডলের চতুর্দিক বেষ্টন করিয়া রহিয়াছে । ৩৮৭ । ৩৮৮ ।

मूलम् ।

अमूलग्ररबनिर्माणं तचापि प्रतिमन्दिरं ।

वेष्टितं वेष्टितेर्गोपमन्दिरैः शतकोटिभिः ॥ ३८६ ॥

रबप्रदीपयुक्तैश्च पुष्पतत्त्वसमन्वितैः ।

धूपैः सुरभिरम्बैश्च माल्यैश्च रबदर्पणैः ॥ ३८० ॥

रक्षकैररक्षितैः शशद्राघादासीचिकोटिभिः ।

अमत्यरबाभरणैर्वङ्किशुद्धांशुकैरपि ॥ ३८१ ॥

रम्यैश्च वर्तुलाकारं चन्द्रविष्वं यथा व्रज ।

अमत्यरबरचितं दश्योजनविस्तृतं ॥ ३८२ ॥

आटनं मङ्गलघटैः फलपञ्जवसंयुतैः ।

परितो वेष्टितं रम्यहीराहारसमन्वितं ॥ ३८३ ॥

तर्जमा ।

तिस रास मण्डल अमूल्य रब करके बनायी श्रौ कोटि गोपका गृहसे परिवेष्टित है । ३८६ ।

सो सब गोपका गृह रबके दीपसे प्रकाशित, नाना सुगन्ध धूप, सुगन्ध वस्तु और शोभित फुलका मालाके गन्धसे आमोदित और रबके दर्पणसे शोभित है । ३८० ।

सो सब गृह अमूल्य रबके भूषणसे शोभित और उच्चम वस्त्रसेभी विभूषित राधाके तिन कोटि दासी और रक्षक-समूह करके रक्षित है । ३८१ ।

हे व्रज ! सो समदाय गोपगङ्कका वीचमे रासमण्डल गोलाकार, देखनेमे चन्द्रमाके विवके समान मनोहर, अमूल्य रब करके बनायी, दश योजन विस्तोर्ण, फल और पञ्जवयुक्त, मङ्गलघटसमूह करके आटत और उसको चारों तरफ रमणीय हीराके हारसे शोभित होती भयी । ३८२।३८३।

TRANSLATION.

389. The *Rása-mandala* was surrounded by a thousand millions of houses of excellent gems, for the accommodation of the milk-maids.

390. These houses were ablaze with gemmed lamps. They were furnished with floral beds. They were sick with the odour of incenses of various kinds; they were hung round with garlands of flowers, and with gemmed mirrors.

391. In addition to the guards appointed for the purpose, thirty millions of maids belonging to Rádhá, decked in gemmed ornaments and clad in beautiful clothes, kept watch and ward over them.

392-393. O Vraja, the *Rása-mandala* situated in the midst of these houses was round; and looked fine like the image of the moon in water. It was decked in excellent jewels. It measured ten *yojanas*; it was furnished with sacred pots, filled with fruits and leaves, and with beautiful chains of diamonds.

অঙ্গবাদ ।

সেই রাসমণ্ডলস্থ প্রতিমন্দির অমূল্য রত্নে নির্মিত শতকোটি গোপমন্দিরে পরিবেষ্টিত ছিল । ৩৮৯ ।

সেই সকল গোপগৃহ রত্নপ্রদীপপ্রোদ্ভাসিত, পুষ্পশয়াসমন্বিত, নানাবিধ স্তুরভি ধূপ, ও সুগন্ধ, রমণীয় পুষ্পমাল্য গঞ্জে আমোদিত এবং রত্নদর্পণে স্বর্ণশোভিত ছিল । ৩৯০ ।

সেই সমুদায় গৃহ অমূল্য রত্নাভরণে ভূষিত, উন্নত বন্দে পরিশোভিত রাধার তিমকোটি দাসী ও রক্ষকসমূহে রক্ষিত হইত । ৩৯১ ।

হে ব্রজ ! সেই সমুদায় গোপমন্দিরের মধ্যস্থ রাসমণ্ডল বর্তুলাকার, দেখিতে চন্দ্রপ্রতিবিষ্঵ সদৃশ মনোহর, অমূল্য রত্নসমূহে বিরচিত এবং দশ ঘোজন বিস্তৃত, ফলপন্নবিবিশ্বষ্ট মঙ্গলঘট সমূহে আবৃত এবং তাহার চতুর্দিকে রমণীয় হীরকহারে বিভূষিত হইয়াছিল । ৩৯২ । ৩৯৩ ।

मूलम् ।

राधिकाम्टहवर्णनं ।

सुचार वर्जु लाकारं घड़गद्युतिप्रभाणकं ।

शतभन्दिरसंयुक्तं ज्वलितं रत्नेजसा ॥ ३६४ ॥

अमूल्यरत्नरचितं वरैर्विरचितं वरं ।

अमूल्यरत्नरचितैः प्राकारैः परिवेष्टितं ॥ ३६५ ॥

सद्रद्वेदिकायुक्तं सुकं द्वारैश्च सप्तभिः ।

संयुक्तं रत्नचिचैश्च विचिचैर्वर्जुलैर्मुने ॥ ३६६ ॥

हरिद्राकारमणिना वज्रसंभित्रितेन च ।

अमूल्यरत्नरचितकवाटेन विभूषितं ॥ ३६७ ॥

तर्जमा ।

राधाके गृहके वर्णन कहते हैं ।

अति सुन्दर, देखनेसे गोलाकार वारह कोश विस्तृत,
औ भन्दिर करके संयुक्त और बड़त रत्नकी ज्वोतिसे
प्रदीप। ३६४ ।

अमूल्य रत्नसमूहसे बनाये, अति उत्तम अमूल्य रत्नसे
बनायी प्राकार करके युक्त। ३६५ ।

उत्तम रत्नसे बनायी वेदि करके यूक्त, सात द्रोजाविशिष्ट,
देखनेमे बड़त सुन्दर, रत्न करके भूषित गोलाकार वस्तुसमूह
करके संयुक्त। ३६६ ।

अमूल्य रत्नसे बनाये, पौत्रवर्ण मणि और छीरासे युक्त
कपाठ करके शोभित। ३६७ ।

TRANSLATION.

Description of Rādhikā's house.

394. O sage, the house was very beautiful. It was circular, measured twenty-four miles, was furnished with a hundred temples, and blazed with gems of various kinds.

395. It was made of priceless gems; it was enclosed in a fine wall studded with gems.

396. It contained raised seats of gems, and was furnished with seven doors. It was extremely handsome, and contained round things of gems.

397. Its doors were made of precious gems, some of which were yellow, and others, diamonds.

অমুল্য ।

রাধিকার গৃহবর্ণন ।

অতি সুন্দর, দেখিতে বর্তুলাকার, বার ক্ষেপণ
বিস্তৃত, শত মন্দিরসংযুক্ত, বহুবিধি রঞ্জিযোতিতে পরি-
পূর্ণ । ৩৯৪ ।

অমুল্য রঞ্জসমূহে নির্মিত, অতি শ্রেষ্ঠ, অমুল্য রঞ্জনির্মিত
প্রাকারে পরিবেষ্টিত । ৩৯৫ ।

উৎকৃষ্ট রঞ্জসমূহরচিত বেদিকাযুক্ত, সপ্তদ্বারবিশিষ্ট,
দেখিতে অতি সুন্দর, রঞ্জবিভূষিত বর্তুলাকার বস্তসমূহ-
সংযুক্ত । ৩৯৬ ।

অমুল্য রঞ্জনির্মিত, পীতবর্ণ মণি ও হীরকবিশিষ্ট কবাটে
বিভূষিত । ৩৯৭ ।

मूलम्

हरिन्द्रणीनां स्तम्भानां समूहैः संयुतं सदा ।
नानारत्नमणिस्तम्भवज्जयुक्तैच भूषितं ॥ ३६८ ॥
देवा हस्ता च प्रासादं सहस्रधुश्चितं ।
सुदीप्तं तेजसा रथं परमं विस्थाय युः ॥ ३६९ ॥
भगवतीविमानवर्णनं ।

तदा तानश्चतान् श्रुत्वा नारदस्य सुखानुसुने ।
यथौ रुद्राय रुद्राणी विज्ञाय भवनं पितुः ॥ ४०० ॥
चथ सन्निहितं दिव्यं सुन्दरं विख्तोसुखं ।
लक्षणादं च सुखारोहमतिमाचमनोहरं ॥ ४०१ ॥

तस्यमा ।

पान्ना और हीरा आदि अपर अपर रत्ने वनायी स्तम्भा
समूह करके शोभित ॥ ३६८ ॥

चार हाजार हात उच्चारू, रत्न तेजसे प्रकाशमान, अति
सुन्दर राधिकाका अटारी देखके देवतागण अति विस्थयके
प्राप्त होते भये ॥ ३६९ ॥

भगवतीके रथका वर्णन कहते हैं ।

‘हे सुने ! तेह समयमे यार्थती नारदके सुखसे जिस वातको
नहि शुने रही, तिस वातको शुनकरके महादेवको जानायके
पिताके स्थानमे जाती भयी ॥ ४०० ॥

तिसको निकटमे विद्यमान, उत्तम, अति सुन्दर, शोभन
चिङ्ग करके युक्त, सुखसे चढ़नेके बोगग्र, अति मनोहर,
चारों दिशमे दरोजाविशिष्ट ॥ ४०१ ॥

TRANSLATION.

398. The pillars were of emeralds, diamonds and other gems.

399. The house was two thousand yards high. It flamed in jewels. The gods were struck with the appearance of the mansion.

Description of Bhagabati's Car.

400. Hearing this strange news from the lips of Nárada, Rudráni asked the permission of her spouse and went to her father's place.

401. Thereafter, she ascended a car, wonderfully made, beautiful, having auspicious marks, agreeable to drive in, and furnished with doors on all sides.

ଅରୁବାଦ ।

ମରକତ ଓ ହୀରକପ୍ରଭୃତି ଅନ୍ୟାନ୍ୟ ରତ୍ନେର ଶ୍ଵରସମ୍ମହ ଦ୍ଵାରା
ବିଭୂଷିତ । ୩୯୮ ।

ମହା ଧନୁ ଉଚ୍ଚ, ରତ୍ନଜ୍ୟୋତିତେ ପ୍ରକାଶମାନ, ଅତିରମଣୀୟ
ରାଧିକାର ପ୍ରାମାଦ ଦେଖିଯା ଦେବତାଗଣ ଅତ୍ୟନ୍ତ ବିଶ୍ୱାସିଷ୍ଟ
ହେଲେନ । ୩୯୯ ।

ଭଗବତୀର ବିମାନବର୍ଗନ ।

ହେ ଶୁଣେ ! ମେହି ସମୟେ ରଙ୍ଗାଣୀ ନାରଦେର ମୁଖେ ମେହି
ଅଞ୍ଚଳପୂର୍ବ କଥା ଶ୍ରବଣ କରିଯା ରଙ୍ଗକେ ଜାନାଇଯା ପିତୃଭବନେ
ଗମନ କରିଲେନ । ୪୦୦ ।

ଅନନ୍ତର ସମ୍ମିତ, ଆଶ୍ଚର୍ଯ୍ୟରାପେ ନିର୍ମିତ, ଅତି ଶୁନ୍ଦର,
ଶୁଲକ୍ଷଣାକ୍ରମ, ଶୁଖାରୋହ, ଅତି ମନୋହର ଏବଂ ଚାରିଦିକେ
ଦ୍ଵାରାବିଶିଷ୍ଟ । ୪୦୧ ।

मूलम् ।

तप्तजाम्बूनदप्रस्थं चिच्चरत्नपरिष्कृतं ।

मुक्तादामवितानाच्यं स्थग्दामसमलङ्घृतं ॥ ४०२ ॥

तप्तकाञ्जननिर्व्युहं रत्नस्थमसमावृतं ।

वज्रकस्तिसोपानं विद्वुमदारतोरणं ॥ ४०३ ॥

युष्मपट्टपरिस्तीर्णं चिच्चरत्नमहासनं ।

वज्रजालाङ्कातच्छिद्रमच्छिद्रमणिकुट्टिमं ॥ ४०४ ॥

तदीष्टशं महाशोभं विमानवरमूर्जितं ।

आरुरोह महादेवी सह प्रियसखीजनैः ॥ ४०५ ॥

तरङ्गमा ।

जरत सोणेके समान दीप्तिविशिष्ट, उत्तम रत्नसमूह करके शोभित, मोतिका मालासे युक्त चांदवासे शोभित, नाना प्रकारका फूलका मालासे अलङ्घृतं । ४०२ ।

जरत सोणासे बनाये दरोजा करके युक्त, रत्नके खम्मा करके विभूषित, हीरासे बनायी सिढी लगी है, मुंगाका बनाये वाहेर दरोजा करके युक्त । ४०३ ।

फुलकी शथा लगी, सुन्दर रत्नका बनाये आसन करके शोभित, हीराका बनाये जाल करके आच्छादित दरोजाविशिष्ट, निर्झीष मणिसे बनाये गृह करके युक्त । ४०४ ।

यह प्रकारसे बनाये जो विमान, तिस पर आपनी सखी जनको लयकरके पार्वती चढ़ती भवी । ४०५ ।

TRANSLATION.

402. It was brilliant like molten gold, was decked with good gems, with garlands, and with canopies bearing rows of pearls.

403. Adorned with gemmed pillars, with diamond stairs, with doors of corals and molten gold.

404. With floral beds, with seats of jewels, with windows fringed with diamond chains, with spacious parts, studded with flawless gems.

405. Such was the car which the great goddess ascended with her favorite maids.

অনুবাদ।

তপ্তকাঞ্চনের ন্যায় সমুজ্জ্বল, উত্তম রঞ্জে চিত্রিত, মুক্ত-
মালাশোভিত চন্দ্রাতপে স্থশোভিত, নানাবিধ পুষ্পমালাতে
অঙ্কৃত । ৪০২।

তপ্তকাঞ্চননির্মিত দ্বারবিশিষ্ট, রহস্যস্তম্ভে বেষ্টিত, হীরক-
গঠিত সোপানযুক্ত, বিক্রমনির্মিত তোরণবিশিষ্ট । ৪০৩।

পুষ্পশয্যাযুক্ত, উত্তম রঞ্জনির্মিত আসনে স্থশোভিত,
গবাক্ষ সকল হীরকজাল দ্বারা আচ্ছাদিত, নির্দোষ মণিখচিত
বিস্তৃত স্থানবিশিষ্ট । ৪০৪।

এই প্রকার শোভাবিত, অতি শ্রেষ্ঠ বিমানে নিজ প্রিয়-
সখীগণের সহিত মহাদেবী ভগবতী আরোহণ করি-
লেন । ৪০৫।

मूलम् ।
राधिकारथवर्णनं ।

तासाच्च वचनं शुल्या रथमारहय सुन्दरी ।
जगाम साँडँ गोपीभित्तिसप्तशतकोटिभिः ॥ ४०६ ॥
रत्ने नद्रसाररचितं कोटिसूर्यसमप्रभं ।
मणीन्द्रसाररचितैः कलसानां चिकोटिभिः ।
राजितैश्चिचराजीभिर्ज्वलद्विच्च विराजितं ॥ ४०७ ॥
मणिसारविकारैश्च कोटिसम्भैः सुशोभितां
सिन्दूराकारमणिभिर्मध्यदेशे विमूषितैः ॥ ४०८ ॥
रत्नचिमसिंहैश्च रथचक्रोद्धसंस्थितैः ।
मणिसारकवाटैश्च शोभितं चिचराजिभिः ॥ ४०९ ॥

तर्जमा

राधिकाके रथके वर्णन कहते हैं ।
सुन्दरी राधिका तांड़ाकी कथा शुनकरके एकइश्वरी कीठि गोपकी कन्याका लबकरके रथपर चढ़ती भयी । ४०६ ।

उत्तम रत्नसे बनाये सो रथ रत्न करके बनाये तिन कोटि
कलसा करके शोभित, उत्तम चिचसमूह करके शोभित
छोनेमे कोटि सूर्यग्रके सप्तशत प्रभा धारण करती भयी । ४०७ ।
रथके वीचमे मणि करके निर्मित सिन्दूरके समान वर्ण-
युक्त मणिका खम्मा करके शोभित होती भयी । ४०८ ।

रथके चक्रके उपर रत्नके बनाये हिंसके सरूप, मणिका
कपाट और चिचसमूहसे रथके बजत् शोभा करतो
भयी । ४०९ ।

TRANSLATION.

Description of the Rādhikā's Car.

406. Hearing this, the fair one ascended the car, with her twenty-one thousand millions of milkmaids.

407. The gemmed car was furnished with thirty millions of cupolas, and with blazing pictures;—it looked like the sun.

408. The central part was made of gems; it was ornamented with gems like vermillion, and with ten millions of pillars.

409. The gemmed lion, which graced the upper part of the car, its gemmed doors, and the various pictures, added grace to the vehicle.

অনুবাদ।

রাধিকার রথবর্ণন।

সুন্দরী তাহাদিগের কথা শুনিয়া একবিংশতি শত কোটি
গোপাঙ্গনার সহিত রথে আরোহণ করিয়া গমন করি-
লেন। ৪০৬।

উভয় রত্নখচিত রঞ্জনির্মিত সেই রথ তিনকোটি কলসে
বিভূষিত ও প্রজ্জলিত চিত্রসমূহে চিত্রিত হওয়াতে কোটি
সূর্যের সমান প্রভা ধারণ করিয়াছিল। ৪০৭।

রথের মধ্যভাগ মণি-গঠিত, সিন্দুরসদৃশ বর্ণবিশিষ্ট
মণিদ্বারা বিভূষিত কোটিস্তম্ভে শৃঙ্খলিত করিয়াছিল। ৪০৮।

রথচক্রের উর্দ্ধ্বতন ভাগস্থিত রঞ্জনির্মিত সিংহাসন,
মণিরচিত কবাট এবং চিত্রসমূহে রথের অধিকতর শোভা
সম্পাদন করিয়াছিল। ৪০৯।

मूलम् ।

मणीन्द्रसारकलसशेखरैज्वलितैर्युतं ।
शोभितं रत्नश्याभी रत्नपाचघटान्वितं ॥ ४१० ॥
हरिनमणीनां वेदोनां समूहेन समन्वितं ।
स्थमन्तकैः कौखुभैश्च रचकैः पारशैखथा ।
कुञ्जमाभमणीनाच्च सोपानकोटिभिर्युतं ॥ ४११ ॥
रत्नदर्पणलक्षाणां शतकैश्च विभूषितं ।
अहश्चरश्चुतैर्द्रव्यैः सुन्दरैश्च विभूषितं ॥ ४१२ ॥
च्यवनरथवर्णनं ।

महामरकतखल्या जुष्टं विद्वमवेदिभिः ।
दार्ढु विद्वमदेहल्या भातं वज्रकवाटितं ॥ ४१३ ॥

तर्जमा ।

रथके उपर उच्चल मणिसे बनाये कलसा करके युक्त, वीचमे रत्नकी शय्या करके शोभित और नाना प्रकारका रत्नका पाच करके शोभित होनेसे अति मनोहर होती भयी । ४१० ।

पाञ्चासे बनायी वेदि करके युक्त, सो रथमे स्थमन्तक, कौखुभ, रचक, परेश पत्थर और रोरी, ते करे समान रङ्ग-दार मणिसमूह करके गठित कोटि सिढ़ी बनी है । ४११ ।

रथका और और अङ्ग शौलाख रत्नका दर्पण और विना देखी, विना शुनी उत्तम वस्तुसमूह करके शोभित होती भयी । ४१२ ।

च्यवनके रथका वर्णन कहते हैं ।

महामरकत मणिसे बनाये स्थान, मुंगाका वेदि करके शोभित, दरोजाके उपर मुंगाकी देहलीसे शोभित, हीराके कपाठ करके युक्त । ४१३ ।

TRANSLATION.

410. The top was adorned with cupolas made of gems; its interior, with gemmed beds and with various articles of gems.

411. The car had ten millions of stair-cases made of Syamantaka, Kaustuva, Ruchakas (Chrysophrases), Sparsamani, and other gems, colored like *kumkuma*. It was furnished with emerald raised seats.

412. The other parts of the car were ornamented with gemmed mirrors, and other articles never seen or heard of.

The Car of Chyabana.

413. Parts of this were made of emeralds;—its raised seats were of coral;—the spaces in front of the doors were furnished with terraces of coral;—the doors were of diamonds.

ଅନୁବାଦ

ରଥେର ଶିଖରଭାଗ ଉଚ୍ଚଲ ମଣିନିର୍ମିତ କଳସୟୁକ୍ତ ଏବଂ
ଅଭ୍ୟନ୍ତର ଭାଗ ରଙ୍ଗ-ଶ୍ୟାମ ଶୋଭିତ ଏବଂ ନାନାବିଧ ରଙ୍ଗପାତ୍ରେ
ବିଭୂଷିତ ହେଉଥାଏ ଆରା ଯନୋହର ହଇୟାଛିଲ । ୪୧୦ ।

ମରକତନିର୍ମିତ ବେଦିସମୁହସମସ୍ତି ସେଇ ରଥେ ଶ୍ରମନ୍ତକ,
କୋଣ୍ଡଭ, ରୁଚକ, ସ୍ପର୍ଶମଣି ଓ କୁକୁମେର ନ୍ୟାଯ ବଣ୍ବିଶିଷ୍ଟ
ମଣିସମୁହେ ଗାଠିତ କୋଟି ସୋପାନ ବିରାଜିତ ଛିଲ । ୪୧୧ ।

ରଥେର ଅନ୍ୟାନ୍ୟ ଅବସର ଶତ ଲକ୍ଷ ରଙ୍ଗଦର୍ପଣେ ଏବଂ ଅଦୃଷ୍ଟପୂର୍ବ
ଓ ଅନ୍ତତପୂର୍ବ ସୁନ୍ଦର ବସ୍ତ୍ରଜାତେ ବିଭୂଷିତ ଛିଲ । ୪୧୨ ।

ଚ୍ୟବନେର ରଥବର୍ଣନ ।

ମହାମରକତନିର୍ମିତ ଶ୍ଵାନ ଓ ବିକ୍ରମବେଦିକାୟ ବିରାଜିତ,
ଦ୍ୱାରଦେଶେ ବିକ୍ରମ ଦେହଲୀତେ (ହାତିନାୟ) ସୁଶୋଭିତ, ହୀର-
କେର କବାଟ୍ୟୁକ୍ତ । ୪୧୩ ।

मूलभूत् ।

शिखरेष्विन्द्रनीलेषु हेमकुम्भैरधिश्चितं ।
गरुब्रत्यद्वारागाद्यैवज्ञभिज्ञेषु निर्मितैः ॥ ४१४ ॥

जुष्टं विचिच्चिवैतानैः सहारहेमतोरणैः ।
निमज्जास्यान् ह्रुदे भीरु विमानमिदमादह ॥ ४१५ ॥

कस्यचित् मुण्डवतो रथवर्णनं ।

एतस्मिन्नतरे तत्र शातकुम्भमयं रथं ।
ददर्श विप्रपत्नी च पतन्तं गगनादहो ॥ ४१६ ॥

रत्नदर्पणसंसुक्तं रत्नसारपरिच्छदं ।
रत्नसमैर्निवद्वच्च सद्रुतकलसोज्युलं ॥ ४१७ ॥

तर्जमा ।

हे भयशील ! यह ह्रुदमे स्थान करके नीलासे गठित,
शिखरकी उपर सोणेका कलसा करके युक्त, हीराकी बनायी
भितमे पान्ना और माणिक आदि मणि करके रचित विचिच्च
चादवासे आच्छादित, माला करके शोभित तोरणस युक्त,
यह रथकी उपर चढो । ४१४ । ४१५ ।

कोइ मुण्डवान आदमीका रथका वर्णन कहते हैं ।

यह समयमे किसी वाह्निकी स्त्री की आकाशसे आवत,
सोणेका बनाया, रत्नके दर्पण करके युक्त, वज्जत रत्नसे खचित,
रत्नका खम्मा करके विभूषित और रत्नका, शोभासे शोभ-
मान रथ देखती भयो । ४१६ । ४१७ ।

TRANSLATION.

414-415. O timid creature, after bathing in this lake, ascend this car, whose sapphire top is adorned with golden cupolas, which has a curious canopy decked with emeralds and rubies, and whose gate is adorned with chains of gems.

The car of a Certain righteous man.

416-417. The wife of the Brahmin in the meantime saw a car descending from the aerial regions. It was made of gold, was furnished with gemmed mirrors, and with gemmed pillars;—it blazed with gems.

ଅନୁବାଦ ।

ହେ ଡ୍ୟଶିଲେ ! ଏହି ଛନ୍ଦେ ଅବଗାହନପୂର୍ବକ ଇଞ୍ଜନୀଲ-
ଗଠିତ ଶିଥରଦେଶେ ହେମକଳମୟୁକ୍ତ, ହୀରକନିର୍ମିତ ଭିତ୍ତିତେ
ମରକତ ଓ ପଦ୍ମରାଗାଦି ମଣିଖଚିତ ବିଚିତ୍ର ଚନ୍ଦ୍ରାତପାଛାଦିତ,
ମାଲାବିଭୂଷିତ ତୋରଣବିଶିଷ୍ଟ ଏହି ବିମାନେ ଆରୋହଣ
କର । ୪୧୪ । ୪୧୫ ।

କୋନ ପୁଣ୍ୟାଭ୍ରାର ରଥବରଣ ।

ଇହାର ମଧ୍ୟେ ବ୍ରାହ୍ମଣକାମିନୀ ଗଗନତଳ ହିତେ ଆଗତ,
ସୁବର୍ଣ୍ଣନିର୍ମିତ, ରତ୍ନଦର୍ପଗ-ସଂସ୍କୃତ ନାନାରତ୍ନାଚିତ, ରତ୍ନସ୍ତରନିବନ୍ଧ
ଏବଂ ରତ୍ନଦୀପ୍ତିତେ ଅନ୍ଦୀପ୍ତ ଏକ ଖାନି ବିଶାନ ଦେଖିତେ
ପାଇଲେନ । ୪୧୬ । ୪୧୭ ।

मूलम् ।

शचुन्नं प्रति वात्स्यायनवाक्यं ।

कवचन्वद्भाधेहि शरीरे कामसुन्दरे ।

वज्रप्रभामहादीत्तिहतसंतमसं हृदं ।

शिरस्थाणं निजोन्नं से विशदे मणिभूषिते ॥ ४१८ ॥

सुमद्राजवर्णं ।

शचुन्नः सुमहामात्यैः सुभट्टैः पुष्कलादिकैः ।

संयुतो भूषति वीरं दर्शनं सुमदाभिधं ।

महामाणिक्यसुक्ळाक्षं महाधनसुपूरितं ॥ ४१९ ॥

तर्जमा ।

शचुन्नकों वात्स्यायन सुनिका आदेश कहते हैं ।

हे शचुन्न ! तोमारा कन्दर्पके समान शरीरमे सोणेका कवच और मणि करके विभूषित मस्तकमे आपन तेजसे अन्धकारकों नाश करणेवाला हीरा करके खಚित पागड़ी धारण करो । ४१८ ।

सुमद्राजाके वर्णन कहते हैं ।

शचुन्न समुदाय सेनाको और मन्त्री गणको लयकरके प्रशस्त माणिक, मोति और बज्जत् मोलका द्रव्य समूह करके शोभित वौरप्रधान सुमदनामक राजाकों दर्शन करते जबे । ४१९ ।

TRANSLATION.

Instructions of the sage, Vātsayana, to Satrughna.

418. O Satrughna, on your fine body, like that of Kandarpa, wear golden amulets ;—and on your head, decked in gems, a turban studded with darkness-destroying diamonds.

Description of king Sumada.

419. Satrughna, accompanied with his ministers and forces, saw the valorous king, Sumada, dressed in excellent pearls, rubies and other ornaments.

অহুবাদ ।

শক্রঘের প্রতি বাংস্যায়ন মুনির আদেশ ।

হে শক্রঘ ! তোমার কন্দর্পসদৃশ মনোহর শরীরে স্বর্বর্ণের
কবচ এবং মণি-বিভূষিত মস্তকে স্বতেজে অঙ্ককারবিধঃসী
হীরকখচিত শিরস্ত্রাণ পরিধান কর । ৪১৮ ।

স্বমদ রাজাৰ বৰ্ণন ।

শক্রঘ সমুদায় সৈন্য ও মন্ত্রিবর্গেৰ সমভিব্যাহারে প্রশস্ত
মাণিক্য, মূঙ্গা ও বহুমূল্য দ্রব্যজাতে স্বশোভিত, বীৱ স্বমদ-
নামক নৱপতিকে দৰ্শন কৱিলেন । ৪১৯ ।

मूल्यम् ।

रामचन्द्रागमने भरताज्ञा ।

कन्याः सहस्रशो रस्या रत्नाभरणभूषिताः ।

गजोपरिसमारुद्धा मुक्ताभिर्विकिरन्तु च ॥ ४२० ॥

पुष्कलं प्रति तत्पुच्चवचनं ।

मण्यः सूर्यसङ्काशा रत्नानि विविधानि च ।

मुक्ताफलानि ताराणि गजकुम्भवानि च ॥ ४२१ ॥

विद्वुर्म शतसाहस्रं सर्ववस्तु महोदयं ।

तत्सर्वं रामचन्द्राय देहि राजन् महामते ॥ ४२२ ॥

तद्वज्मा

रामचन्द्रकी पुनर्देशमे आनेसे भरतके

अनुमति कहते हैं ।

हाजारो हाजारो सुन्दरी वालिका रत्नके भूषण करके
भूषित होकरके गजपर चढ़ीके रामचन्द्रके आगे आगे
मोतिकी छटि करती भयी । ४२० ।

राजा पुष्कलके आगे निसको पुच्चका कथन
कहते हैं ।

हे महाराज ! सूर्यके समान दीमिकों धारण किये
अनेक प्रकारका रत्न, गजके माथेसे उत्पन्न भये मोति,
शौहाजार मुंगा, और और सब प्रकारका बड़े मोतिका
वस्तु समूह रामचन्द्रकों दान करो । ४२१ । ४२२ ।

TRANSLATION.

*Instructions issued by Bharata on the return
of Rámchandra.*

420. Let thousands of thousands of fair girls, decked in jewels and mounted on elephants, shower 'barbaric pearls,' before Rámchandra's path.

The sons of king, Pushkala, to their father.

421-422. O great king, bestow on Rámchandra gems resembling the sun, elephant-begot pure pearls, a hundred thousand corals and other precious things.

অনুবাদ।

রামচন্দ্রের পুনর্দেশাগমনে ভরতের অনুমতি।

সহস্র সহস্র স্বন্দরী বালিকা রঞ্জন্তুষণে ভূষিত হইয়া
গজোপরি আরোহণপূর্বক রামচন্দ্রের অগ্রে অগ্রে মুক্তা
হস্তি করুক। ৪২০।

রাজা পুকলের প্রতি তৎপুত্রগণের উক্তি।

হে মহামতি মহারাজ! সূর্যের ন্যায় দীপ্তিশালী বিবিধ
রঞ্জ, গজকুণ্ডোৎপন্ন নির্ষল মুক্তাসমূহ, শত সহস্র বিদ্রুম
এবং অন্যান্য সর্বপ্রকার মহামূল্য বস্ত্রজ্ঞাত রামচন্দ্রকে
দান করুন। ৪২১। ৪২২।



मूलम् ।

रामचन्द्राश्वमेधीयाश्ववर्णनं ।

सितचामरसंयुक्तं स्वर्णपचाद्यलङ्कृतं ।

रत्नमालाभूषणाङ्गं चित्रपर्याणशोभितं ॥ ४२३ ॥

विचित्रमणिभूषाङ्गं सुक्राजालम्बनं छातं ।

तमानीतं हयं दृश्या रत्नमालाविभूषितं ॥ ४२४ ॥

मनोजवं कामरूपं सुजातं मतिमान् नृपः ।

जगाम पञ्चांशचुम्बं राजचिङ्गाद्यलङ्कृतं ॥ ४२५ ॥

पार्वतीवते हिमालयागमनं ।

मणिमाणिक्यरत्नानि व्रतौपयौगिकानि च ।

दशलक्षं गवौरब्रं शतलक्षं सुवर्णकं ॥ ४२६ ॥

दच्चकानां हीरकाणां परशानान्तर्थैव च ।

सुक्रानाञ्च चतुर्लक्षं कौसुभानां सहस्रं ।

गृहीत्वा हिमवान् हृष्ट आजगाम सुनावते ॥ ४२७ ॥

तर्जमा ।

रामचन्द्रकी अश्वमेध वज्रका अशुका वर्णन कहते हैं ।

मतिमान् राजा उज्जर चामरयुक्त, सोणेका पञ्चसे भूषित, रत्नभूषण, रत्नमाला, और विचित्र मणिसे शोभित, विचित्र जिनयुक्त, मोतिके मालायुक्त लागामविशिष्ट, मनके गमनके समान गमन करणेवाला, बड़त् सुन्दर, सुजात, आया अश्वकों देखके पाओदलसे राजभूषण करके भूषित शुचुम्बके समीपमे जाते भये ॥ ४२३ ॥ ४२४ ॥ ४२५ ॥

पार्वतीके व्रतमे हिमालयका आगमन कहते हैं ।

हिमालय आपनो कन्या भगवतीका व्रत देखते भये व्रतका उपयुक्त मणि माणिक आदि रत्न समूह, दश लाख गौ, कोटिसंख्यक मोहर, चार लाख दच्चक, चार लाख हीरा, चार लाख परश पत्थर, चार लाख मोति और हाजार कौसुभ मणि लवकरक आवते भये ॥ ४२६ ॥ ४२७ ॥

TRANSLATION.

Description of Rámchandra's Ashvamedha.

423-425. The noble king, seeing the horse having white hairs, decked in golden leaves, gems, gemmed chains, curious saddles, reins consisting of chains of pearls, having a speed like that of thought, beautiful, well-begot, went to Satrughna on foot, dressed in regal garments.

Coming of the Himálaya on the Ceremony of Párvatí.

426-427. Taking with him loads of jewels necessary for the ceremony, a million of kine, ten millions of *mohars*, four hundred thousands *ruchakas*, (chrysoprases), four hundred thousands of "philosopher's stones," four hundred thousands of pearls, four hundred thousands of diamonds, and a thousand *kaustuvas*, Himálaya came to the ceremony of his daughter Párvatí.

ଅମୁବାଦ ।

ରାମଚନ୍ଦ୍ରେର ଅଶ୍ଵମେଧ ସତ୍ତ୍ଵେର ଅଥବର୍ଣ୍ଣ ।

ମତିମାନ୍ ନରପତି ଶୁକ୍ଳଚାମରସଂଯୁକ୍ତ, ସର୍ପପତ୍ରାଦିତେ
ଅଲଙ୍କୃତ, ରତ୍ନଭୂଷଣ, ରତ୍ନମାଲା ଓ ବିଚିତ୍ର ମଣିତେ ଶୋଭିତ,
ବିଚିତ୍ର ପର୍ଯ୍ୟାଗବିଶିଷ୍ଟ, ମୁଞ୍ଜାମାଲାରଚିତବଲ୍ଗାୟୁକ୍ତ, ମନେର
ନ୍ୟାୟ ବେଗଶାଲୀ, ଅତି ହୃଦର, ସ୍ଵଜାତ, ଆନୀତ ଦେଇ ଅଶ୍ଵ
ଦେଖିଯା ପଦବ୍ରଜେଇ ରାଜଭୂଷଣେ ଭୂଷିତ ଶକ୍ରବ୍ରର ନିକଟ ଗମନ
କରିଲେନ । ୪୨୩ । ୪୨୪ । ୪୨୫ ।

ପାର୍ବତୀବ୍ରତେ ହିମାଲୟାଗମନ ।

ହିମବାନ୍ ନିଜତନ୍ୟା ଭଗବତୀର ବ୍ରତୋପଲକ୍ଷେ ବ୍ରତୋପ-
ଯୋଗୀ ମଣି-ମାଣିକ୍ୟାଦି ରତ୍ନସମୁହ, ଦଶ ଲକ୍ଷ ଗାଭୀ, କୋଟିସଂଖ୍ୟକ
ହ୍ରବର୍ଣ୍ଣ (ମୋହର), ଚାରି ଲକ୍ଷ ରୁଚକ, ଚାରି ଲକ୍ଷ ହୀରକ, ଚାରି
ଲକ୍ଷ ସ୍ପର୍ଶମଣି, ଚାରି ଲକ୍ଷ ମୁଞ୍ଜା ଏବଂ ସହାୟସଂଖ୍ୟକ କୌଣସି
ଲହିୟା ଆଗମନ କରିଯାଇଛିଲେନ । ୪୨୬ । ୪୨୭ ।

मूलभूत ।

श्रीकृष्णोपनयने भगवत्या भिन्नादानं ।
भिन्नां ददौ च प्रथमं पार्वती परमादरात् ।
अमूल्यरत्नपाचस्थं सुक्रामाणिक्यहीरकं ॥ ४२८ ॥
हीरासारविनिर्माणं पिता दन्तच्छ हारकं ।
शुभाशिष्ठच्छ प्रददौ श्रुक्षेष्वदूर्ध्वया ॥ ४२९ ॥

श्रीकृष्णकल्याणार्थं वसुदेवदेवको रत्नदानं ।
मणिं सुक्रां सुवर्णच्छ माणिक्यं हीरकं तथा ।
वक्षिशुद्धं श्रुक्षवस्थं नन्दाय देवकी ददौ ॥ ४३० ॥

तर्जनमा ।

श्रीकृष्णके यज्ञोपवीतमे भगवतीका भिन्नाका
दान कहते हैं ।

पार्वती पहिले बड़त् आदर करके अमूल्य रत्नका पाचमे
लयकरके मोति, माणिक, हीरा, पिताकी दिन हीराका
हार भिन्ना देकरके पौछे उच्चर फुल और दूर्ध्वा करके
आशीर्वाद देती भयी । ४२८ । ४२९ ।

श्रीकृष्णके कल्याणके बरे वसुदेवका और देवकीका
रत्न दान कहते हैं ।

देवकी नन्दकों मणि, मोति, सुवर्ण, माणिक, हीरा
और आगसे पवित्र उच्चर वस्थ दान करती भयी । ४३० ।

TRANSLATION.

Bestowal of alms by Bhagavati at the Upanayana of Krishna.*

428-429. First, Párvatí gladly blessed Krishna, with pearls, rubies, diamonds and diamond chains, given to her by her father, in a gemmed vessel ; next, she bestowed white flowers and *durva* grass.

Bestowal of gems by Vasudeva and Devakí for the welfare of Krishna.

430. Devakí bestowed gems, pearls, gold, rubies, diamonds and fire-proof white clothes, to Nanda.

অহুবাদ ।

ଶ୍ରୀକୃଷ୍ଣର ଉପନୟନେ ଭଗବତୀର ଭିକ୍ଷାଦାନ ।

ପାର୍ବତୀ ଥିଥମେ ଅତି ଆଦରେର ସହିତ ଅମୂଲ୍ୟ ରତ୍ନପାତ୍ରେ କରିଯା ମୁକ୍ତା, ମାଣିକ୍ୟ, ହୀରକ, ପିତୃଦ୍ଵତ୍ତ ହୀରକନିର୍ମିତ ହାର ଭିକ୍ଷା ଦିଯା ପଞ୍ଚାଂ ଶୁନ୍ତ ପୁଷ୍ପ ଓ ଦୂର୍ବା ଦ୍ଵାରା ଶୁଭାଶୀର୍ବାଦ କରିଲେନ । ୪୨୮ । ୪୨୯ ।

ଶ୍ରୀକୃଷ୍ଣର କଳ୍ୟାଣେର ନିମିତ୍ତ ବଞ୍ଚଦେବ ଓ ଦେବକୀର ରତ୍ନଦାନ ।

ଦେବକୀ ନନ୍ଦକେ ମଣି, ମୁକ୍ତା, ସ୍ଵର୍ଗ, ମାଣିକ୍ୟ, ହୀରକ ଓ ସହିଶୁନ୍ତ ଶୁନ୍ତ ବଞ୍ଚ ଦିଲେନ । ୪୩୦ ।

* Investiture with the sacred thread.

मूलम् ।

कुन्ती सपुत्रा विधवा वसुदेवाज्ञया मुने ।
 नानारत्नं मणिं प्राप्य प्रययौ स्वालयं मुदा ॥ ४३१ ॥
 वसुदेवो देवकी च पुच्छकल्याणहेतवे ।
 नानारत्नं मणिं वस्त्रं सुर्दण्डं रजतन्तथा ॥ ४३२ ॥
 मुक्तामाणिकयहीरञ्ज मिष्ठानञ्ज सुधोपमं ।
 भट्टेभ्यो व्राज्ञणेभ्यश्च धनादिकं ददौ मुदा ॥ ४३३ ॥
 गणपतेर्जन्ममहोत्सवे देवानां रत्नादिदानं ।
 तौ दम्पती वहिंगत्वा पुच्छमञ्जलहेतवे ।
 विविधानि च रत्नानि व्राज्ञणेभ्यो ददौ मुदा ॥ ४३४ ॥

तर्जमा ।

हे मुनिवर ! विधवा कुन्ती वसुदेवकी आज्ञाके अनुसार नाना मणि और रत्न लाभ करके आपने पुच्छगणकों लयकरके हृषयुक्त होकरके आपन गृहमे गमन करती थीं । ४३१ ।

वसुदेव और वेवकी दोनों पुच्छकी कल्याणकी कामनाके बरे भाटकों और व्राज्ञणगणकों मोति, माणिक, हीरा, अच्छतके समान मिष्ठ अन्न और वज्जत् प्रकारके धनदान करते थे । ४३२ । ४३३ ।

गणेशके जन्ममे देवतागणकों रत्नदान कहते हैं ।

महादेव और पार्वती आपने पुच्छके मञ्जलके बरे वाहेरमे आयकरके आनन्दयुक्त होकरके व्राज्ञणगणकों वज्जत् रत्न दान करणे लगे । ४३४ ।

TRANSLATION.

431. O best of sages, the widow Kuntí, in accordance with the wishes of Vasudeva, acquired various kinds of gems, and went to her home with her sons.

432-433. Vasudeva and Devakí distributed to Brahmins and others, pearls, rubies, diamonds, luscious sweetmeats, &c., to call their blessings on their son.

Bestowal of Gems by the gods on the occasion of the birth of Ganesa.

434. Hara and Párvatí came out and distributed various gems to Brahmins, for their blessings on their son.

অহুবাদ।

হে মুনিবর ! বিধবা কৃষ্ণী বসুদেবের আজ্ঞানুসারে
নানা মণিরত্ন লাভ করিয়া আপনার পুত্রগণের সমভি-
ব্যাহারে হস্তচিত্তে নিজালয়ে গমন করিলেন । ৪৩১ ।

বসুদেব এবং দেবকী উভয়েই পুত্রের কল্যাণ কামনায়
ভাট ও আক্ষণগণকে মুক্তা, মাণিক্য, হীরক, অমৃতস্বাতু
মিষ্টান্ন এবং অন্যান্য বহুবিধ ধন দান করিলেন । ৪৩২। ৪৩৩।

গণেশের জন্মোৎসবোপলক্ষে দেবতাদিগের রত্নদান ।

হরপার্বতী পুত্রের মঙ্গলসাধনার্থ বাহিরে আগমনপূর্বক
সান্দেশমন্তে আক্ষণগণকে বিবিধ রত্ন দান করিতে লাগি-
লেন । ৪৩৪ ।

मूलम् ।

हिमालयस्य वज्राणां ददौ लक्षं दिजातये ।
 सुकामाणिक्यरत्नानि मणिश्चेष्टानि यानि च ॥ ४३५ ॥
 अन्यान्यपि च दानानि वस्त्राणि भूषणानि च ।
 सर्वाण्यमूल्यरत्नानि चौरोदसम्भवानि च ।
 ब्राह्मणेभ्यो ददौ विष्णुवङ्गनि कौतुकान्वितः ॥ ४३६ ॥
 गन्धर्वाः पर्वता देव्यो दुर्दीनं क्रमेण च ।
 परश्चानां सहस्राणि रुचकानां शतानि च ॥ ४३७ ॥
 शतानि कौसुभानाच्च हीरकाणां शतानि च ।
 माणिक्यानां सहस्राणि रत्नानाच्च शतानि च ।
शतानि गन्धशस्त्रानां मणीन्द्राणाच्च नारद ॥ ४३८ ॥

तस्यमा ।

हिमालय ब्राह्मणगणकों लाख छौरा और मोति, माणिक्य आदि अन्य अन्य जेतने उत्तम रत्न है, तेतने सबको दान करते भये । ४३५ ।

विष्णु, आर्चयग्रदुक्त होकरके ब्राह्मणगणकों अन्य अन्य देव वस्तु सकल, कापड़ा, अलङ्कार और चौर समुद्रमे उत्पन्न भये वज्रत् मोलका वज्रत् रत्न दान करते भये । ४३६ ।

हे नारद ! गन्धर्वगण, पर्वत सकल और देवस्त्रीगण ऋम ऋम से ब्राह्मणगणकों हाजार परश्च पत्थर, शौसंख्यक रुचक, शौसंख्यक कौसुभ, शौसंख्यक हीरा, हाजार माणिक्य, शौसंख्यक अन्य रत्न, शौसंख्यक गन्धशस्त्र मणि दान करते भये । ४३७ । ४३८ ।

TRANSLATION.

435. Himálaya distributed to the Brahmins ten millions of diamonds, pearls, rubies, &c.

436. Vishnu was glad, and gave to Brahmins clothes, ornaments, and, amongst other things, gems derived from the ocean of milk.

437-438. O Náraña, Gandarvas, Mountains, and the goddesses distributed to Brahmins a thousand "philosopher's stones," a hundred chrysoprases, as many *Kaustuvas*, as many diamonds, a thousand rubies, a hundred other gems, and a hundred *Gandha-sasyas*.

অনুবাদ।

হিমালয় আক্ষণ্ডিগকে লক্ষ হীরক এবং মুক্তামাণিক্যাদি
অপরাপর যাবতীয় উত্তম রত্ন দান করিলেন। ৪৩৫।

বিষ্ণু কৌতুকাবিষ্ট হইয়া আক্ষণ্ডিগকে অন্যান্য দেয়
বস্তুজাত, বস্ত্র, অলঙ্কার ও শ্রীরোদ সমুদ্রসন্তুত বহুসংখ্যক
সর্বপ্রকার অমূল্য রত্ন দান করিলেন। ৪৩৬।

হে নারদ! গন্ধর্বগণ, পর্বত সকল এবং দেবপন্থীগণ
ক্রমে ক্রমে আক্ষণ্ডণকে সহস্রসংখ্যক স্পর্শমণি, শতসংখ্যক
রুচক, শতসংখ্যক কৌস্তভ, শতসংখ্যক হীরক সহস্রসংখ্যক
মাণিক্য শতসংখ্যক অপরাপর রত্ন এবং শতসংখ্যক গঞ্জশস্ত্র
দান করিলেন। ৪৩৭। ৪৩৮।

मूलम् ।

शतानि चन्द्रकान्तानां सूर्यकान्तशतानि च ।
हरिदर्णमणीन्द्राणां सहस्राणि मुदान्विता ॥ ४३६ ॥
अद्युतान्वय रत्नानि श्रेतवर्णानि कौसुभात् ।
ब्राह्मणेभ्यो ददौ वह्न न तत्र चौरोदकन्वयका ॥ ४४० ॥

गणपतये देवानां यौतुकदानं ।
हष्ठादमूल्यरत्नं हि चिषु लोकेषु दुर्लभं ।
अतीव निर्मलं हारं सूर्यस्थाभाविनिन्दकं ॥ ४४१ ॥
परिष्कृतस्त्र माणिक्यैर्हरिकण विराजितं ।
रथ्यं कौसुभमध्यस्त्र ददौ देवी वरस्ती ॥ ४४२ ॥

तर्जना ।

हे वह्न ! लघ्नी देवी आनन्दयुक्त होकरके ब्राह्मण-
गणकों शैसंख्यक सूर्यग्रकान्त, शैसंख्यक चन्द्रकान्त, छाजार
पान्ना और कौसुभ मणिसे उज्जर दश हाजार रत्न दान
करती भयी । ४३६ । ४४० ।

गणेशकों देवतागणका यौतुक दान कहते हैं ।

सरस्ती देवी आनन्दयुक्त होकरक स्वर्ग, भर्त और
पाताल, यह तिनो लोकमें दुर्लभ, अतिशय निर्मल, सूर्यग्रकी
किरणके अपेक्षा अति तेजस्वी माणिक और हीरा करके
शोभित मध्यमे कौसुभ मणि करके युक्त, अति रमणीय,
अमूल्य रत्न अंचुसे बनाया हार गणेशकों यौतुक देती
भयी । ४४१ । ४४२ ।

TRANSLATION.

439-440. O Brahmin, the goddess Lakshmi was delighted, and bestowed on Brahmans a hundred *chandrakantas*, as many *suryakantas*, a thousand emeralds, and ten thousand gems whiter than *kaustuva*.

Bestowal of gems on Ganesa by the gods.

441-442. Sarasvati bestowed on Ganesa a chain made of gems, rare in the three worlds, flawless, and more brilliant than the sun. Rubies, diamonds, *kausturas* and other excellent gems graced the chain.

অহুবাদ।

হে ব্রহ্ম! লক্ষ্মী দেবী আনন্দিত হইয়া ব্রাহ্মণগণকে
শতসংখ্যক চন্দ্রকান্ত, শতসংখ্যক সূর্যকান্ত, সহস্রসংখ্যক
মরকত এবং কৌস্তুভ হইতেও শ্঵েতবর্ণ অযুতসংখ্যক রত্ন
দান করিলেন। ৪৩৯। ৪৪০।

গণেশকে দেবতাদিগের ঘোর দান।

সরস্বতী দেবী সানন্দচিত্তে স্বর্গ, মর্ত্ত ও পাতাল, এই
ত্রিভুবনে দুর্লভ, অত্যন্ত নির্মল সূর্যরশ্মি অপেক্ষাও অতি
তেজস্বী, মাণিক্য ও হীরকদ্বারা স্বশোভিত, মধ্যস্থলে কৌস্তুভ-
বিশিষ্ট, অতি রমণীয়, অমূল্য রঞ্জন্মৃত্তিনির্মিত হার গণেশকে
ঘোর দিলেন। ৪৪১। ৪৪২।

मूलम् ।

चैलोक्यसारहारञ्च सद्रलसारनिर्मितं ।

भूषणानि च रत्नानि सा सावित्री ददौ मुदा ॥ ४४३ ॥

शतान्यभूल्यरत्नानि कुवेरञ्च ददौ मुदा ।

रत्नसिंहासनं शक्रः सूर्यग्रन्थ मणिकुण्डले ॥ ४४४ ॥

माणिक्यमालां चन्द्रञ्च कुवेरञ्च किरीटकं ।

रत्नच्छचञ्च वरणो वाञ्जरतनन्तुरीयकं ।

चौरोदोङ्गवसद्रलरचितं वलयं वरं ॥ ४४५ ॥

मुनयः पर्वताचैव रत्नानि विविधानि च ।

क्रमेण सर्वदेवाच्च देवञ्च यौतुकं ददौ ॥ ४४६ ॥

तर्जमा ।

सावित्री देवी अति सुन्दर रत्नसे बनाये तिनो लोकका सार हार और अन्य अन्य वज्रत् प्रकारका रत्नका भूषण देती भयो । ४४३ ।

कुवेर हर्षयुक्त होकरके शौसंख्यक अभूल्य रत्न, इन्द्रदेव रत्नसिंहासन और सूर्यग्रदेव मणिका बनाया दो कुण्डल देते भये । ४४४ ।

चन्द्रमा माणिकका माला, कुवेर सुकुट, वरण रत्नका क्राता और चौर समुद्रसे उत्पन्न भये अति उत्तम रत्नसे गठित चारो वाञ्जका भूषणके बरे चारो वाला देते भये । ४४५ ।

पीछे और और देवतागण, हेवीगण, सुनिगण, और पर्वतगण क्रम से नानाप्रकारका रत्न यौतुक देते भये । ४४६ ।

TRANSLATION.

443. The goddess Sávitri bestowed a chain made of the very best gems to be found in the three worlds, and other ornaments.

444. Kuvera was glad, and bestowed a hundred priceless gems ; Indra, a throne of gems ; and the Sun, a pair of gemmed ear-rings.

445. The Moon, a chain of rubies ; Kuvera, a diadem ; Varuna, an umbrella of gems and two pairs of bangles studded with excellent gems, begotten in the ocean of sweet-milk.

446. Thereafter other gods and goddesses, sages and mountains, began to bestow jewels.

ଅନୁବାଦ

ସାବିତ୍ରୀ ଦେବୀ ଅତି ଉତ୍ସକ୍ଷିତ ରତ୍ନନିର୍ମିତ, ତ୍ରିଲୋକେର ମାର
ହାର ଏବଂ ଅନ୍ୟାନ୍ୟ ବହିବିଧି ରତ୍ନଭୂଷଣ ଦାନ କରିଲେନ । 883 ।

କୁବେର ହଷ୍ଟଚିତ୍ରେ ଶତସଂଖ୍ୟାକ ଅୟୁଲ୍ୟ ରତ୍ନ, ଇଞ୍ଜ୍ଜ ରତ୍ନ-
ସିଂହାସନ ଏବଂ ମୂର୍ଯ୍ୟଦେବ ମଣିକୁଣ୍ଡଳଦୟ ଦିଲେନ । 884 ।

ଚନ୍ଦ୍ର ମାଣିକ୍ୟେର ମାଲା, କୁବେର କିରୀଟ ଏବଂ ବରଣ ରତ୍ନ-
ନିର୍ମିତ ଛତ୍ର ଓ କ୍ଷୀରୋଦ୍ଦ ସମୁଦ୍ରସନ୍ତୁତ ଅତି ଉତ୍ୱମ ରତ୍ନଗଠିତ
ଚାରିଟି ବାହର ଭୂଷଣାର୍ଥ ଚାରି ଗାଛି ବଲର ଦାନ କରିଲେନ । 885 ।

ପରେ ଅନ୍ୟାନ୍ୟ ଦେବଗଣ, ଦେବପତ୍ନୀଗଣ, ମୁଦିଗଣ ଓ ପର୍ବତଗଣ
କ୍ରମେ କ୍ରମେ ବିବିଧ ରତ୍ନ ଯୌତୁକ ଦିତେ ଲାଗିଲେନ । 886 ।

मूलम् ।

कार्त्तिकोयाभिषेकः ।

अथ विष्णुर्जगत्कालो हृष्टः वत्वा शुभक्षणं ।

रत्नसिंहासने रथे वासयामास कार्त्तिकं ॥ ४४७ ॥

वेदमन्त्राभिषिक्तैश्च सर्वं तीर्थाभ्युपूर्णकैः ।

सद्रत्नकुम्भशतकैः स्नापयामास तं सुदा ॥ ४४८ ॥

सद्रत्नसाररचितभूषणानि वक्षनि च ।

कौसुभं वनमालाञ्च तस्मै चक्रं ददौ मुदा ॥ ४४९ ॥

वैश्वानरजन्मोत्सवः ।

तिलोत्तमोर्बद्धशी रम्मा प्रभा विद्युत्प्रभा शुभा ।

सुमङ्गला शुभालापा सुशीलाद्या वराङ्गनाः ॥ ४५० ॥

तर्जमा ।

घड्डाननका अभिषेक कहते हैं ।

पीछे जगत्यालनकर्त्ता विष्णु, हृष्यक छोकरके शुभ-
क्षण देखके घड्डाननको उत्तम रत्नसिंहासन पर वैठावते
भये । ४४७ ।

वेद मन्त्र करके अभिषिक्त, सबतीर्थका जलसे परिपूर्ण,
उत्तम रत्नका वनया शौसंख्यक कुम्भसे तिनको अभिषेक
करते भये । ४४८ ।

तिसको पीछे तिनको अति उत्तम रत्नका वनाया वज्जत-
प्रकार भूषण, कौसुभ मणि, वनमाला और चक्र दान करते
भये । ४४९ ।

वैश्वानरके जन्म उत्सव कहते हैं ।

तिलोत्तमा, उर्बद्धशी, रम्मा, प्रभा, विद्युत्प्रभा, सुमङ्गला,
शुभालापा और सुशीला आदि स्तोगण । ४५० ।

TRANSLATION.

The Installation of Kártika.

447. Then the father of the universe, Vishnu, gladly raised Kártikeya to the gemmed throne, at an auspicious moment.

448. He sprinkled on Kártikeya the waters of all the sacred spots, contained in a hundred gemmed vessels.

449. He then gave him excellent ornaments of jewels, the *Kaustuva* gem, a garland of wild flowers, and the discus.

The Birth of Vaishyánara (Fire).

450. Tillottamá, Urvásí, Rambhá, Prabhá, Vi-
dyutprabhá, Sumangalá, Suvalápá, Susilá, &c.,

ଅଚ୍ଛବାଦ ।

କାର୍ତ୍ତିକେୟର ଅଭିଷେକ ।

ଅନୁତ୍ତର ଜଗଂପାତା ବିଶୁ ହଷ୍ଟାନ୍ତଃକରଣେ ଶୁଭକ୍ଷଣ ଦେଖିଯା
କାର୍ତ୍ତିକେୟକେ ରମଣୀୟ ରତ୍ନସିଂହାସନେ ବସାଇଲେନ । 88୭ ।

ବେଦମନ୍ତ୍ରାଭିଷିକ୍ତ, ସକଳତୀର୍ଥବାରିପରିପୂର୍ଣ୍ଣ, ଉତ୍ସରତ୍ନନିର୍ମିତ
ଶତସଂଖ୍ୟକ କୁଞ୍ଚ ଦ୍ୱାରା ତାହାକେ ଅଭିଷିକ୍ତ କରିଲେନ । 88୮ ।

ତାହାର ପର ତାହାକେ ଅତି ଉତ୍ସରତ୍ନନିର୍ମିତ ବହୁବିଧ
ଅଲଙ୍କାର, କୌଣସି ମଣି, ବନମାଳା ଓ ଚକ୍ର ଦାନ କରିଲେନ । 88୯ ।

ବୈଶ୍ୟାନରେ ଜନ୍ମୋତ୍ସବ ।

ତିଲୋତ୍ମୟ, ଉର୍ବଣୀ, ରଞ୍ଜା, ପ୍ରଭା, ବିଦ୍ୟୁତ୍ପ୍ରଭା, ସ୍ଵମନ୍ତା,
ଶୁଭାଲାପା ଓ ସୁଶୀଳାଦି ବରାଙ୍ଗନାଗଣ । 89୦ ।



मूल्यम् ।

क्षणत्कनकपाचाणि छत्वा करतले मुदा ।
 मुक्तायुक्ताद्यताठगानि यच्चकर्हमवन्ति च ॥ ४५१ ॥
 वज्रवैदूर्यदीपादिहरिद्रालेपनानि च ।
 गारुदतैकरूपाणि शङ्खशुक्रिदधीनि च ॥ ४५२ ॥
 पद्मरागप्रवालास्त्रारब्दकुञ्जमवन्ति च ।
 गोमेदपुष्परागेन्द्रनीलसन्माल्यभाज्ञि च ॥ ४५३ ॥
 विद्याधर्यंस्त्र किञ्चन्यंप्रस्तथा नार्यः सहस्रशः ।
 चामरव्यञ्जकाग्रा माङ्गल्यद्रव्यपाणयः ॥ ४५४ ॥
 गन्धर्वोरगवच्चाणां सुहासिन्यः शुभखराः ।
 गायन्त्रो लिलितं गीतं तचाजमुरनेकशः ॥ ४५५ ॥

तस्त्रिमा ।

अति हर्षयुक्त होकरके मोति, माणिक, यच्चकर्हम (सुम
 भागसे मिलना कर्पूर, धूप, कस्तूरी और कङ्गोल, इसको
 यच्चकर्हम कहते हैं) दीपी, हरदी आदि लेपन वस्तु,
 पात्रा, शङ्ख, शुक्रि, दधी, पद्मराग, मुंगा, रोरी, गोमेद,
 पुष्पराज, नौला और उच्चम फुलका माला, यहो सब बड़तू
 मोलका वस्तु करके परिपूर्ण शब्दायमान सोणेका पात्र हाथ
 पर लयकरके तांडा आवती भयी । ४५१ । ४५२ । ४५३ ।

विद्याधरीगण, किञ्चरीगण और हाजार हाजार
 स्त्री मङ्गलद्रव्य हाथमे लयकरके चामर व्यञ्जन करते करते
 तांडा आवती भयी । ४५४ ।

गन्धर्वगणका नागगणका और यच्चगणका सुहासिनी
 सुन्दरकर्णी स्त्रीगण तांडा आयकरके अति सुन्दर सरसे
 गान करणे लगे । ४५५ ।



TRANSLATION.

451—453. Joyfully came there with golden vessels in their hands, containing pearls, rubies, the *Yakya* mud (a mixture of camphor, *aguru*, *kasturi*, and the fruit *kakkola*), diamonds, cat's-eyes, lamps, turmeric and other pastes, emeralds, conches, oysters, curds, rubies, corals, *kumkuma*, zircons, topazes, sapphires and garlands of excellent flowers.

454. Celestial girls,—*kinnaris*,—and thousands of other females came there,—came with other things necessary for the ceremony, waving *chowris*.

455. *Gandarbba*, *Nága*, and laughing *Yakhya* women came there and began to sing exquisitely.

অহুবাদ।

অতি হস্তচিত্রে মুক্তা, মাণিক্য, যক্ষকর্দম, (সমভাগে
মিশ্রিত কর্পুর, অগ্নরূপ, কস্তুরী ও কঙ্কাল) হীরক, বৈদুর্য,
দীপ, হরিদ্রাদি বিলেপন দ্রব্য, ঘরকত, শংকা, শুক্রি,
দধি, পদ্মরাগ, প্রবাল, কৃষ্ণম, গোমেদ, পুষ্পরাগ, ইলু-
মীল এবং উভয় পুষ্পমাল্য ইত্যাদি বহুমূল্য বস্ত্রজাত-
পরিপূর্ণ, শব্দায়মান কনকপাত্র করতলে গ্রহণ করিয়া
তথায় আগমন করিলেন। ৪৫১। ৪৫২। ৪৫৩।

বিদ্যাধরীগণ, কিন্নরীগণ এবং অপরাপর সহস্র সহস্র
রমণী মাঙ্গল্য দ্রব্য হস্তে করিয়া চামর ব্যজন করিতে
করিতে তথায় আগমন করিলেন। ৪৫৪।

গঙ্গবর্ষ, নাগ ও যক্ষদিগের স্বহাসিনী, স্বর্কর্ণা কামিনী-
গণ তথায় আসিয়া অতি ললিত স্বরে গান করিতে
লাগিল। ৪৫৫।

मूलम् ।

राधिकारूपवर्णनं ।

रत्नसिंहासनस्था च रत्नकुण्डलभूषिता ।

रत्नालङ्घारसंयुक्ता रत्नमालाधरा परा ॥ ४५६ ॥

रत्नेन्द्रसारहाराढ़ा रत्नमालाविभूषिता ।

इन्द्रनीलमणिन्यस्थपादपद्मा शुभा शुचिः ॥ ४५७ ॥

कृष्णं प्रति राधिकोक्तिः ।

शान्तप्रा गोप्या युतख्यं दृष्टोऽसि रासमण्डले ।

बसन्तपुष्पश्यायां माल्यवान् चन्दनोक्तिः ॥ ४५८ ॥

रत्नप्रदीपयुक्ते च रत्ननिर्माणमन्दिरे ।

रत्नभूषितभूषाढेष रत्नभूषितया सह ॥ ४५९ ॥

तर्जमा

राधाका रूपका वर्णन कहते हैं ।

राधा सब कालमे रत्नका कुण्डल, रत्नका भूषण, रत्नका माला, रत्नका हार, यह सब आदि और जेतने भूषण है, तेह करके शोभित होकरके नीलाके बनाये पादपीठके पर चरण देकरके रत्नका सिंहासन पर बैठती भयी ॥ ४५६ ॥ ४५७ ॥

ओकृष्णों राधिका कहते हैं ।

हमने आपने नेचसे तुमको माल्यचन्दन करके सुक्त, रत्नका अलङ्घार करके भूषित होकरके रासमण्डलमे रत्नका दीपसे उद्भासित रत्नका बनाया मन्दिरमे बसन्त कालकी फुलका श्यायर बैठती भयी रत्नका अलङ्घार करके भूषित युवती शान्तिनामा गोपीका साथ एक स्थानसे देखती भयी ॥ ४५८ ॥ ४५९ ॥

TRANSLATION.

Description of Rádhá's Beauty.

456-457. Rádhá always wore gemmed ornaments, such as pendants, chains, necklaces,—and sat on a throne of sapphires.

Rádhiká to Krishna.

458-459. I have seen that, being decked in floral chains, painted in sandal-paste, and ornamented in jewels, you sat on a bed of vernal flowers with a girl, named Santí, who wore gemmed ornaments, in the *Rása-mandala* of the gemmed palace, lighted with lamps of gems.

অনুবাদ।

রাধিকার রূপবর্ণ।

রাধিকা সর্বদা রঞ্জকুণ্ডল, রঞ্জালঙ্কার, রঞ্জমালা, রঞ্জহার
প্রভৃতি ভূষণে ভূষিত হইয়া ইন্দ্ৰনীলময় গীঠোপরি পাদপদ্ম
স্থাপনপূর্বক রঞ্জসিংহাসনে বিৱাজ কৰেন। ৪৫৬। ৪৫৭।

শ্রীকৃষ্ণের প্রতি রাধিকার উক্তি।

আমি স্বচক্ষে দেখিয়াছি, তুমি মাল্যচন্দনে সজ্জিত,
রঞ্জালঙ্কারে ভূষিত হইয়া রাসমণ্ডলে রঞ্জপদীপোদ্ধাসিত
রঞ্জমন্দিরে বসন্তকালীন পুষ্পশয্যায় রঞ্জালঙ্কারভূষিতা,
মুবতী শান্তি নান্মী গোপিনীর সহিত একত্র উপবেশন
কৰিয়াছিলে। ৪৫৮। ৪৫৯।

मूलम् ।

श्रीकृष्णरूपवर्णनं ।

सुत्त्वा देवी भानमग्ना कृष्णोकगतमानसा ।
ददर्श तेजसा मध्ये रूपं संसारमोहनं ॥ ४६० ॥
सद्रबसारनिर्माणे हीरकेण परिष्कृते ।
युते च मणिमालाभी रथे पूर्णमनोरथे ।
वनमालागलं श्वामं रत्नभूषणभूषितं ॥ ४६१ ॥

वामनदेवरूपवर्णनं ।

एतस्मिन्नन्तरे दुर्गा ददर्श मुरतो द्विजं ।
अतीव वामनं वालं सूर्यग्रकोटिसमप्रभं ॥ ४६२ ॥
रत्नकेयूरवलयं रत्नमालाविभूषितं ।
रत्ननुपरपादच्च सद्रबमुकुटोच्चलं ।
रत्नकुण्डलद्युम्मेन गणेश्यलविराजितं ॥ ४६३ ॥

तर्जना ।

श्रीकृष्णका रूप वर्णन कहते हैं ।

भगवती सुतिके पीछे श्रीकृष्णको मन अर्पण करके तेजके बीचमे रत्नका वनाया, हीरा करके चिचित, मणिमाला करके शोभित, पूर्णमनोरथके समान रथ पर आरूढ़, संसारको मोहित करणेवाला, वनमालासे शोभित और रत्नके अलङ्कारसे भूषित श्वामसुन्दर रूप दर्शन करती भयी । ४६० । ४६१ ।

वामनदेवका रूपवर्णन कहते हैं ।

इसको पीछे दुर्गा देवी आपने सामने कोठि सूर्यग्रके समान प्रभाद्युक्त, रत्नका विजाएट, और रत्नका वाला करके विभूषित, रत्नमालासे शोभित, रत्नके घूघूर करके शोभित पादपद्म, उनम रत्नका वनया सुकुट करके उच्चल वेश धारणकारी, रत्नके कुण्डल करके शोभित कपोलदेश, अति क्षोटे एक व्राञ्छणवालकों देखती भयी । ४६२ । ४६३ ।

TRANSLATION.

The Beauty of Krishna.

460-461. After finishing her prayers, Bhagabatí fixed her thoughts on Krishna, and saw him clad in a halo,—mounted on a car made of gems,—ornamented with diamonds, decked in chains of precious stones,—on a car of wonderful beauty. The fascinating god was decked in floral garlands and gemmed ornaments.

Description of Bámana.

462-463. After this, Durgá saw before her a dwarf who was a Brahmin boy, resplendent like countless suns,—decked in gemmed bangles and amulets,—in chains of precious stones,—in gemmed anklets,—in a diadem of bright gems,—in gemmed ear-rings.

অম্বাদ।

শ্রীকৃষ্ণের রূপবর্ণন।

তগবতী দেবী স্তবানন্দের শ্রীকৃষ্ণের প্রতি মন অর্পণ করিয়া তেজোরাশির ঘথ্যে উভয় রঞ্জনির্মিত, হীরক দ্বারা চিত্রিত, মণিমালায় স্বশোভিত, পূর্ণমনোরথসদৃশ রথে আরুট, সংসার-মোহনকারী, বনমালাবিভূষিত এবং রঞ্জালক্ষারে অলঙ্কৃত শ্যামসুন্দররূপ দর্শন করিলেন। ৪৬০। ৪৬১।

বামন দেবের রূপবর্ণন।

ইহার পরে দুর্গা দেবী সম্মুখে কোটি সূর্য সদৃশ প্রভা-শালী, রঞ্জকেয়ুর ও রঞ্জবলয়ে বিভূষিত, রঞ্জমালাস্বশোভিত, রঞ্জনুপুরালঙ্কৃতপাদপদম, উভয় রঞ্জনির্মিত মুকুটে উজ্জ্বল বেশধারী, রঞ্জকুণ্ডল-শোভিত-গওষ্ঠল-বিরাজিত, অতি খর্বাকৃতি একটী ব্রাহ্মণবালক দেখিলেন। ৪৬২। ৪৬৩।



मूलस्

विरजाया रूपवर्णनं ।

रत्नकुरुखलगङ्घा च भूषितामलमालया ।

गजमौकिकनासाग्रा सुकाहारविराजिता ॥ ४६४ ॥

रत्नकङ्घणकेयूरचारशङ्खकरोङ्गवला ।

किञ्चिणीजालशब्दादग्रा रत्नमञ्जिररञ्जिता ।

चकारालिङ्गनं भूरि चुचुम्बे च सुज्जमुज्जः ॥ ४६५ ॥

तर्जमा ।

विरजाका रूप वर्णन कहते हैं ।

तिरका कपोलदेश रत्नकुरुखल करके शोभित, वज्रःस्थल
उज्जम माला और हारसे शोभित, नासिकाके आगे गवले
उत्तम भये मोतिये शोभित, दोनो वाङ्मे रत्नका कङ्घण
और उज्जम शङ्ख करके शोभित, कटिदेशमे क्षुद्रघण्डिका
करके शब्दायमान उज्जम रत्नसे बनाया मञ्जिरसे शोभित,
ऐसी रूपवती विरजाकों देखके जगत्‌का खामी श्रीकृष्ण
प्रेमदुक्त होकरके वार वार मिलिके चुम्बन करते
लगे । ४६४ । ४६५ ।



TRANSLATION.

Beauty of Virajá.

464-465. Seeing the beautiful Virajá, whose ears were decked in ear-rings, whose breast was ornamented with chaste flowers and pearl chains, whose nose was graced with an elephant-begotten pearl, whose arms were ornamented with gemmed bangles and beautiful conches, whose buttocks sounded the *kinkins*, who wore gemmed anklets,—Krishna was in ecstasies, and he fell to embracing and kissing the damsel incessantly.

অমুবাদ।

বিরজার রূপবর্ণন।

যাহার গুণস্থল রত্নকুণ্ডলে শোভিত, বক্ষঃস্থল নির্মল
মাল্য ও মুক্তাহারে বিস্তৃষ্টিত, নাসিকাগ্র ভাগ গজমৌকিক-
বিরাজিত, বাহুব্য রত্নকঙ্কণ ও মনোহর শঙ্খে সমুজ্জ্বল,
নিতমন্ত্রদেশ কিঙ্কিণীজালে শব্দায়মান বিচিত্র রত্নমঞ্জীরবিরা-
জিত, সেই রূপবর্তী বিরজাকে দেখিয়া জগৎপতি শ্রীকৃষ্ণ
প্রেমে ঘৃত হইয়া মৃহুর্মুহু আলিঙ্গন ও চুম্বন করিতে
লাগিলেন। ৪৬৪। ৪৬৫।

SACRED JEWELS.

Ancient and Modern Jewelry.

NON all countries, gems, set or unset, were dedicated to the gods. Mention of jewels has been frequently made in the Bible. The breast-plate of Aaron, the High Priest, was adorned with twelve stones. Epiphanius says that when the Jewish High Priest entered the *sanctum sanctorum* on the three great occasions (the Pascha, Pentecost and the Feast of Tabernacles), he wore, suspended over the breast-plate, the "Urim and Thummim," which he (Epiphanius) translated by the word "Declaration," because the *Adamas* of a cerulian color (by which our Sapphire is meant), of which it consisted, *declared*, by change of color, the pleasure or displeasure of Jehovah towards his people. The breast-plate was named by the Greeks, the "Oracle of Judgment." It was in the form of a span, 8 inches square, and had the stones set thereon in four rows, in the following order:—

1st Row.—Sardius, red; Topazius, yellowish green; Smaragdus, bright green.

2nd Row.—Carbunculus, red; Sapphirus, blue; Jaspis, green.

3rd Row.—Ligurius (*Lyncurium*), yellow; Achates, black and white; Amethystus, purple.

4th Rōw.—Chrysolithus, yellow; Onyx, blue and black; Beryllus, pale green, or pale blue.

The names of the twelve tribes of Israel were engraved, each on a separate stone, in the national character (by which, perhaps, the “chaldee” is meant), with the object of securing divine protection. This breast-plate was taken over to Rome, along with the other spoils of the temple, by Emperor Titus, and was there deposited in the Temple of Peace. According to some, all the spoils were sent off by Genseric to Carthage, when Rome was sacked, and were said to have been drowned with the ship that carried them away. Others say, that these were taken back from Carthage, (where they had been really sent), and deposited by Justinian in the sacristy of St. Sophia; but, seized with the fear of having committed sacrilege, he sent them off to the Christian Church of the Holy Sepulchre, Jerusalem. The story continues, that when the Holy City was taken by Chrosroes II of Persia (in 615), he took the breast-plate away to his own country, where, there is reason for thinking, it may still be found buried in some of the treasuries of the old capitals. In his vision of “the Holy City, New Jerusalem, coming down from God out of Heaven, prepared as a bride adorned for her husband,” St. John describes her walls as built out of *twelve* courses of precious stones. The arrangement was as follows:—

1, Jaspis, dark green. 2, Sapphirus, blue. 3, Chalcedon, a greenish blue sort of Emerald. 4, Smaragdus, bright green. 5, Sardonyx, red and white. 6, Sardius, bright red. 7, Chrysolite, golden-yellow. 8, Beryl, bluish green. 9, Topazius, yellowish green. 10, Chrysoprasus, apple-green. 11, Hyacinthus, blue. 12, Amethyst, violet or purple.

Certain stones have been dedicated to the deities by engraving their figures upon them. For example, the splendid pyramidal Amethyst, in the Besborough cabinet, has been thus consecrated to Serapis; a nicolo of an extraordinary size was dedicated to Juno. Pompey consecrated to Jupiter the rarest minerals found in the treasury; Cæsar dedicated six caskets of his selected rings to Venus; and Marcellus gave another to the goddess of Peace; Livia Augusta dedicated in the Capitol, the largest block of crystal ever seen. The custom of dedicating also obtained in the Middle Ages.

Gems are in use from time immemorial. It is mentioned in the Talmud that Noah had no other light in the Ark than that which was produced by the precious stones he had by him. Abraham, it is said, being jealous of his many wives, confined them in an iron prison, whose walls were so high as to exclude all light of the sky; and in order to supply them with light, he placed with them a large bowl studded with precious stones, which illuminated the whole place. The grandeur of the

feast of Cleopatra is perhaps unparalleled in ancient history. The banqueting hall in which Cæsar was feasted struck his admiration. Everywhere were seen "columns of porphyry, ivory porticos, pavements of Onyx, thresh-holds of tortoise-shell, in each spot of which an Emerald was set, furniture inlaid with yellow Jasper, couches studded with gems." Cæsar himself was the possessor of splendid jewels. The cedar ships built by Caligula had their sterns inlaid with precious stones. Incitatus, his favorite horse, wore a collar of Pearls. The golden house of Nero had pannels made of mother-o'-pearl, enriched with gold and costly gems. At the great games instituted by him, among other things, Pearls and precious stones were daily thrown away to the people, as lottery-prizes. Lollia Paulina, the wife of Caligula, was known to have dressed herself, on the occasion of a supper of ordinary betrothals, with jewelry to the value of £336,000 sterling. A pin that had belonged to the Empress Sabina was found in the ruins of Pompeii and Herculaneum, and is now to be seen in the Museum of Naples. Sabina, the younger, possessed a pair of garters, which, on account of the rich cameo clasps, was estimated at £10,000. A relic of the 12th century is still to be found in England. It is the grace-cup of Thomas-a-Becket. The cup is of ivory, with mountings of silver, the upper and lower parts being studded with gems. The inscription round the cup is "Vinum tuum

bibe cum gandio," *i.e.*, "Drink thy cup with joy;" but round the lid, is the restraining injunction, "Sobru estote," with the initials T. B., interwoven with the mitre. Eleonora of Provence, the wife of Henry III, (13th century), possessed a vast amount of jewelry. "The coronation present given her by her sister, Queen Margaret of France, was a large silver peacock, whose train was set with Sapphires and Pearls, and other precious stones wrought with silver. This elegant piece of jewelry was used as a reservoir for sweet waters, which were forced out of its beak into a basin of silver chased." The Spaniards and Italians of the 14th and 15th centuries were famous for their extravagance in apparel, loaded with gold and gems. From the time of Francis I to that of Louis XIII of France, the major portion of the jewels worn consisted of Pearls and colored gems. It was not until the death of Maria Theresa of Austria, that brilliants came to be the fashion. The scarf, or Spanish mantilla, worn by Catherine of Arragon, at her wedding, had a border of gold, Pearls and precious stones. When Henry VIII met his bride, Anne of Cleve, he was dressed in a coat of purple, studded all over with Diamonds, Pearls, Rubies, &c. The dress of the bride was "a gown of rich cloth of gold, embroidered very thickly with great flowers of large Orient pearls." The dress of Queen Mary, when she was married to Philip of Spain, was a robe brocaded on a gold ground, and had a long

train bordered with Pearls and Diamonds. She also wore on her breast the celebrated Diamond, which she had received as a present from her husband. The rich white satin dress, which Elizabeth wore at a tournament given on the 29th December 1554, was set all over with large Pearls. The jewels of Mary, Queen of Scots, were many and splendid. The appeals she made from her captivity to Elizabeth for the restoration of her jewelry, which had been taken unjust possession of by the rapacious Queen, possess a melancholy historical interest. "The great H. of Diamonds and Rubies particularly demanded by Mary, was an ornament for the breast in that form, called 'The Great Harry,' having been given by Henry VII to his daughter Margaret, on her marriage to James IV, as part of her rich bridal outfit, so that it really formed no part of the crown jewels of Scotland, but was Mary's private property ; she had a peculiar value for this Tudor heir-loom." The passion for gems and jewels raged high in France, during the reigns of Henry IV, Louis XIII, and Louis XIV. England kept pace with France in the extravagance, during the reign of Elizabeth, James I and Charles I. The fashion of wearing jewels in the hat was at this period adopted throughout Europe. The history of gems would not be complete without the story of the Diamond necklace, a short account of which is given below. In 1774, Louis XV ordered the Court jewellers to

collect the best specimens of Diamonds, and to prepare a necklace therewith, for presentation to his favorite Madame du Barry. But before the necklace was complete, the unfortunate King breathed his last. But the jeweller finished the necklace, (valuing it at £72,000 sterling), in the hope of selling it to Louis XVI. The new King refused to purchase it, saying that a ship was more necessary than a necklace. Consequently, the jewelry remained in the hands of the makers till events came to pass in which the Queen Maria Antoinette, Louis, Prince Cardinal of Rohan and one Madame Lamotte were involved. Struggling for a long time for the bare necessities of life, Jeanne de St. Remy, daughter of Chevalier Baron de St. Remy of the blood royal of Valois, managed at last to marry a noble man of the name of Lamotte, and came up with her husband to Paris, where she procured an interview with the Cardinal and flung herself on his protection. But his Eminence little knew the viper he was nourishing in his breast. Madame Lamotte was an adventuress of the boldest stamp. Taking advantage of the confidence placed upon her when she was informed by the Cardinal of the displeasure he had incurred of the Queen, when he was requested to introduce her to Her Majesty, she devised a plan, the *denouement* of which was the sensation of whole Europe at the time. She imposed on the credulity of the Cardinal by mentioning to

him the steps she had been taking to restore him to the favor of the Queen ; had forged letters addressed to him, as coming from Her Majesty ; had forged orders given to him, commanding certain money payments, on behalf of the Queen ; had procured for him an interview with the Queen, who was personated by a friend of the Madame ; and at last made him negotiate for the Diamond necklace, on behalf of Her Majesty, who wanted to have the transaction kept a profound secret, and who wished the Cardinal, by a power forged in Her name, to arrange for the payment of the money by certain instalments. Of course, the Queen was in supreme ignorance of the audacious way in which her name was being used, and the Cardinal, in his blind eagerness to regain royal favor, never suspected the tricks that were being played with him. The necklace was in the meantime taken away to London, where it was sold by pieces, the money obtained by the sale being deposited in the Bank of England under a false name. The time for the payment of the first instalment came, but Madame contrived to ward off the payment, by offering a small sum on account, and gained a month's time, in order to make her security doubly sure. But the clever part she played throughout was soon to be brought to light. The jewellers complained of the delay in payment to the Queen Herself, who expressed Her genuine surprise at all that had happened. The Cardinal was arrested and put into the Bastile ; so were

Madame and her confederates. The Cardinal was, however, found innocent and let off, and subsequently exiled. Madame Lamotte was sentenced to be flogged, branded on both shoulders and imprisoned with life. When the first part of the sentence was carried out, she made the basest calumnies against the Queen and the Minister. Her husband, when condemned for conspiracy, threatened to publish a pamphlet wherein the character of the Queen and the Minister would be revealed. It is strange that Her Majesty, whose moral character was above the breath of scandal, should have ordered the release of Madame after ten months and allowed her to escape to England, where a large sum of money was sent to purchase the silence of the clever pair. But this bribe was, in a manner, refused; for, though the Memoir of Madame Lamotte was burnt, a second copy was soon after published. Copies of this scandalous Memoir were, it is said, found in the Palace of Versailles, and taken possession of by the Republican Government and are now to be found in the State Library of Paris. This unfortunate affair, in the reign of Louis XIV, put a damper on the taste for jewelry which had so far increased during the preceding reigns. The Revolution of 1789 stamped out the last vestiges of the passion for precious stones. The time of the Directoire was characterized by the revival of the Greek and Roman fashions with regard to dress, manners, arts, and fashions. With the Restoration,

Diamonds, which had been superseded by Pearls, became the fashion ; and all the lost forms of using precious stones, came back to use. France truly boasts of elegance and taste as displayed in the collection and making of jewelry, to a degree which other nations have found it impossible to attain. A list of jewelry belonging to a rich nobleman, taken in 1828, shows that the art belonged to the eclectic school, *i. e.*, the fashion was not copied from any period but borrowed from every age and country.

Among the many ornaments used by the ancients and brought down to the present times, may be mentioned the rings, ear-rings, bracelets, chains, necklaces, brooches, clasps, diadems, girdles, hair-pins, aigrettes, &c. The Mexicans, Peruvians, and the Oriental nations have delighted in boring their nose, cheek, and chin for hanging jewels thereon. The ladies of Bagdad, according to Tavernier, wore a collar of jewels round the face, as well as nose-jewels. The Arab women put in the cartilage of the nose a ring, so large as to encircle the mouth, and to prove no obstacle to the passing of food into it. The Indian courtesans bore their nostril and wear in it a ring set with precious stone. The women of Lars and Ormuz pierce the upper portion of their nose, the bone itself, and pass through the hole a hook that fastens a sheet of gold shaped to cover the nose, and enriched with Rubies, Emeralds and Turkoises. The princes and

princesses of the Mahomedan blood royal, use, as the badge of their position, two poniards at their belt. The daughter of the Duke of Alba, one of the maids of honor to the Queen of Spain, always carried a pistol fastened to her side, of finely polished steel and ready for execution.

The collar, chain, and necklace are of a highly classical origin and had been extensively used by the Medes, Babylonians, Egyptians, Hebrews, Greeks and Romans. Gold collars were given by the ancient Romans to their auxiliary troops and to strangers, as rewards for military prowess; silver ones, to the citizens. But subsequently, the metal used was in accordance with the nature of the position or deeds of the fortunate recipient. The golden collar in use among the Gauls and the Romans was an insignia of knighthood. Collars are even now used for the same purpose, the chains to which the different Orders are hung, being called the *collars* of the Order; for instance, the collar of the Holy Ghost, of St. Michael, &c. The chain was regarded in the East as a badge of honor, and an insignia of authority given by the king. Joseph was invested with this honor by Pharaoh, and Daniel by Belshazzar. In Persia, no man could wear a chain unless he was in office and unless it was bestowed by the king. In the reign of Muirheanhoin, the Irish gentlemen only wore a chain of gold round their neck, by command of the king. The corps of Edward the Confessor on being

opened in the reign of James II, was found to have under one of the shoulder-bones, among various other things, a gold chain, 24 inches in length. Noblemen were in the habit of wearing heavy gold chains, in the Middle Ages, and down to the 17th century. As items of feminine ornaments, the chain and the necklace were used even in the most remote ages. The wealthy Roman ladies used chains (of gold or silver) round their waists and throats; the poorer ones, of copper. Necklaces came into fashion, in France, in the time of Charles VIII, when he presented one of his Diamonds to his Mistress Agnes Sorrel. The Satin-stone necklace was profusely worn at the time of the Restoration. The Pearl necklace of the present Queen of Prussia and Empress of Germany is a thing of great interest, and will be more so, if preserved unbroken. On the first anniversary of her birth-day, after her marrige, she received the present of a magnificent Pearl from her royal husband; and since that time she continues receiving a similar Pearl on the same occasion. The Pearls so collected have enabled her at the present time to get a necklace formed that encircles her bosom and falls down to the waist. According to a custom coming down from time immemorial, the bride of the Emperor of France is presented by the City of Paris with the gift of precious stones. A necklace, consisting of splendid Diamonds, had been accordingly prepared for the Empress Eugénie, but

the people were greatly disappointed, when She expressed a wish that She preferred to the gift an educational institution for poor girls of the Faubourg St. Antoine. This building called the Maison Eugénie-Napoleon, was formally opened on the 1st January 1857. The custom of wearing a cross, of gold or set with gems, can be traced back to the 16th century. The fashion was revived in the 18th century. Clasps were formerly used by the Military men, to fasten their mantle with, but the fashion was generally taken to in the 3rd and 4th centuries, when the use of the toga was discontinued. The Roman women wore gold chains, collars, necklaces, bracelets, ear-rings, rings, diadems, fillets, clasps, hair-pins and ankle-bands.

The Greeks, Romans and Jews used the girdle. In the Middle Ages, the bankrupts had to surrender their girdles in open court, as the signal for their insolvency, the belt in those days serving the same purpose as the pocket or purse does in the present time. In those days, a knight was considered a traitor, if he was publicly divested of his belt. There was once in Paris a duty, levied on the people every three years, known as the Queen's girdle, which was required for meeting the household expenses of Her Majesty. Caliph Motavakel instituted, in the Hejira year 235, the Christian's girdle, to be worn by all Christians throughout the East. The Diamond girdle of Dona Isabel II, Queen of Spain,

warded off the thrust of the dagger with which an assassin intended to stab her.

The crown was considered in the most ancient times more as a badge of divinity than of royalty. The first mention of it in the Bible is in the Book of Samuel, when the Amalekites brought Saul's crown to David. The first diadems, worn only to represent temporal power, were, perhaps, narrow fillets, tied round the temples. Crowns were next used as signals of victory, joy, sorrow, &c. In these cases, they were made of branches of trees and of flowers. In Rome, the Magistrates sat, on public occasions, crowned with diadems of olive or myrtle. P. Claudius Pulcher, the Roman Consul, introduced, according to Pliny, the custom of gilding the circlet of the crown. Finally, the gold crown came into use. Among the military crowns, the mural, civic and naval crowns were made of gold. The triumphal crowns, originally of laurel, were finally transformed to gold. Heleo-gabalus was the first to use Pearls in the fillet round his temple. About the 10th century, kings, dukes, earls, &c., wore a crown or golden circlet. The celebrated iron crown of Lombardy is, in fact, one of pure gold. Its narrow iron circlet is said to have been formed out of the nails with which Christ was crucified. This is put inside the crown. Theodelinda, upon her marriage with Agilulph, Duke of Turin, presented her husband with this crown, which is still worn by

all kings of Italy. It was kept near Milan, in the treasury of the monastery of Monza. The first crown worn by a Frankish king was the one sent to Clovis by the Emperor Anastatius, together with the diploma of Consul. This crown was made of gold and studded with precious stones. The crowns of the ancient Mexican kings were in the shape of a mitre of gold. Three specimens of the Roman art are still in existence, which deserve mention, not on account of their excellence in workmanship, but for their rarity and for the historical interest they possess.

(1) The eight crowns which some labourers digging a place near Toledo came across in 1858. They were set in gold and studded with gems, the value being computed at £2,000. They are now to be seen in the Musée de Cluny, Paris. Of these the most important is the crown of king Receswinthus (653), a broad circle of fine gold, 8 inches in diameter, and set with 30 extraordinary Pearls, interspersed with as many fine Sapphires. There is a magnificent Latin cross, set with 8 Pearls as big as cherries, attached to it. The second crown, said to have belonged to his Queen, is set with Emerald, Sapphires, Opals, Pearls and Crystals, &c. The other six were coronets set with inferior stones.

(2) The crown of Charlemagne. Charlemagne was crowned Emperor of the West by Pope Leo on the 25th December, 800. His crown was, perhaps,

manufactured in Rome; and its workmanship bears evidence of the Byzantine style. It is octagonal in shape, formed by 8 plagues of gold with round tops, each alternate plague bearing the figure of a saint in enamel. Above all is a Greek cross set with large stones. When Charlemagne was canonized in 1166 by Frederic Barbarossa, his crown was taken out of the grave. It is now to be seen in the Imperial Library of Vienna.

(3) The crown of Hungary. It is a relic of the regular Byzantine art, and is formed by a broad flat band of fine gold, from which springs an arch supporting a cross. Four portraits in enamel are set in the springing of the arches which close the top of the crown. There is also a medallion of Christ attached to it. Queen Elizabeth of Hungary pledged this crown with the Emperor Frederic IV, and the deed by which it was executed, enumerated the number of stones it contained—53 Sapphires, 50 Rubies, one Emerald, and 320 Pearls. Its present whereabouts are unknown.

Ear-rings played an important part in the jewelry of the ancients. With the Hebrews, the name signified "roundness," and their use was confined to the women. The Illiad mentions Juno as adorned with pendants in the ear. The Athenians considered boring the ears of men a sign of nobility; the Hebrews and Phoenicians and Arabs, the symbol of slavery. With the Arabians the expression, "to have a ring in one's ear," means "becoming a slave." The

ancient ear-rings of Egyptians, as seen in the sculptures, were of a circular form. Persons of high rank sometimes used ear-rings shaped like asps, made of gold, and set with stones. Silver ear-rings have been found in Thebes. It is said that when Eve was banished from Paradise, she had, as a sign of slavery, her ears bored. Expensive Pearl-earrings were worn by the Roman ladies. Those of the Empress Poppea were worth three million francs; those of Cæsar's wife, six millions. The Grecian children wore ear-rings on the right ear only. In India, this ornament is used by both the sexes. The title of the Emperor of Astracan is, among other things, "Possessor of the white Elephant and the two ear-rings." In South America, the Incas wore the ear-rings as badges of knighthood. Keys were at one time used as ear-ornaments in England, where also ear-rings were used even in the reign of Queen Elizabeth. Shakspeare had his ears bored and ornamented with them. The pictures of Henry II and III of France and their attendants show that they were extensively used in those periods. Sailors and other people of the lower class in the Continent are still in the habit of using ear-rings.

Speaking etymologically, the ornament worn on the arm is called a bracelet (*Latin brachiale*), but it generally signifies any circlet worn on the wrists; that on the arm above the elbow, is known as the armlet. In the Eastern countries, the former is worn by women, the latter by men, and is there

considered as a token of royalty. Both are ornaments of the highest antiquity. The bracelet was worn by Judah, who was the head of a tribe; the kings of Persia presented it to all ambassadors from foreign courts. The Egyptian kings, as well as the Egyptian women, wore armlets. Bracelets were used in Greece much later than rings. Mention is made of them in several places in the Bible. Among the Romans, they were considered as marks of honor, and when made of brass or iron, as symbols of slavery. But they were on no account worn by unmarried females, not at least before they were betrothed. The Sabine warriors, according to Titus Livy, wore them on their left arms. In the Pompeii was found the body of a lady having two bracelets on one arm. In Pliny's time, the men were in the habit of using bracelets of gold. The Emperor Maximilian (the successor of Alexander Severus), who was 8 feet and 1 inch in height, used his wife's bracelet as a thumb-ring. The bracelets worn by the Roman women were sometimes shaped in the form of a serpent, or in that of a rope, or round braid, serpents' heads representing the two ends. They were also used by men as rewards for military prowess. The Gauls used heavy gold armlets and bracelets. Among British kings, the emblems of authority wore gold bands, worn on the neck, arms and knees. King Edgar was mentioned in the *Saxon Chronicle* (965) as the bestower of heroes, i.e., the rewarder of valor. The Norwegians, Gauls,

Celts and Saxons also considered the ornaments as the reward of bravery. These were also used by the Normans and by the savages of Oceania. These were used in the 13th century to be offered to the deity. The ancient Mexican and Peruvian kings possessed a good number of them. The best specimens of armlets of the present day are to be met with in the regalia of the Persian kings. The celebrated *Koh-i-noor* was once used by Runjeet Sing in an armlet.

Of all the ornaments used, rings appear to be the oldest. They have, in some country or other, been meant to symbolize faith, friendship, command, rank, honor, slavery, &c., &c. The Bible makes mention of rings in several passages. When Pharaoh made over the government of Egypt to Joseph, he gave him his ring, taken off his finger, as a mark of the command he vested in him. Among the Hebrews, the finger-rings were primarily used as stamps of genuineness of letters and documents. So with the Babylonians. Being used for this purpose, they were called *tabaoth*, which signifies "to imprint and also to seal." They were usually worn on the little-finger of the right hand. From Babylon, the fashion was adopted by the Medes and Persians, and therefrom it was transmitted to the Greeks and Romans. The Greeks called this ornament by a name which denotes finger; the Romans, from the word *ungula*, i.e., nails,—it being used by them,

primarily, on the first joint of the finger and near the nails. In the Egyptian gallery, in the British Museum, is to be seen a gold ring, among many others, with the figures of Serapis, Isis and Horus. All the mythological gods of the Hindus are described as wearing rings. The manner of wearing this ornament varies with each nation. The Hebrews put it on the right hand ; the Greeks, on the fourth finger of the left hand ; the Gauls and Britons, on the third finger of that hand ; the Romans, on the left hand. The Asiatics, Peruvians and Mexicans wear it, not only on their fingers, but on their toes. Even some savage tribes in Asia, Africa and America put it on their nostrils, cheeks and chin. It is supposed that Tarquia the Elder first made the ring the insignia of knighthood and the reward of heroes. Then it was made of iron. Long after, the senators used the gold ring, which was never allowed to be worn, unless it was the gift of the State, and then only on public occasions, the iron one being used at home. The *Annulus Sponsalium* is a Hebrew institution, adopted by the Romans. At the conclusion of the betrothal feast, the bridegroom had to place, as a pledge, a ring on the fourth finger of his intended,—the fourth finger being preferred, from a supposition that a nerve of that finger had a direct communication with the heart. In the days of Pliny, this ring was made of iron, set with a loadstone, which signified the force of attraction which drew the bride out

of her own family towards another. The gold ring came into fashion a little more than a century later. In the Roman year 775, the right of wearing the ring was granted by law to those who, as well as their fathers and grandfathers, possessed landed property to the value of £3,360 sterling, and who had the privilege of sitting on the 14 rows of seats in the theatres. Claudius introduced the engraving of the effigy of the sovereign on the gold ring, the use of which was confined to certain persons. Vespasian put an end to all restrictions, and gave general permission to all the subjects to use rings with the image of their Emperor. The drawing out of rings from the finger meant a token of bargain. Temporary exchanges of rings were considered as vouchers of the fulfilment of engagements, obligatory on both parties. A ring was originally worn on the fore-finger; a second was then used in the fourth; a third one, on the third; and finally, on the thumb and all other fingers, except the middle one. The one placed on the little finger was the costliest, and never used for sealing purposes. Smaller rings were sometimes put on the second joint of the fingers. Sometimes three rings were placed on the little finger. The Greeks changed their rings weekly. Winter and summer rings were in use in the old days. Rings for the latter season were made of the Sardonyx, Carnelian, Rock-crystal and Hyacinth, on account of their light weight and supposed cooling properties.

Those for the former were formed of the heavier stones. Rings, weighing sometimes two ounces, were made use of by the ancient pugilists, wherewith to deal mortal blows on their enemies. Heliogabalus never used the same ring twice. Charmed rings were believed in and extensively worn by the Greeks, Romans and the Northern nations. Dr. Herklots, in a work called "The Customs of the Mussulmans of India," gives the following formula, for the making of a ring, whereby princes may become obedient to our wishes :—"Should any one desire to make princes and grandees subject and obedient to his will, he must have a silver ring made with a small square tablet fixed upon it, upon which is to be engraved the number that the letters composing the *ism* represent, which in this case is 2·613. This number by itself, or added to that of its two demons, 286 and 112, and its genius, 1·811, amounting in all to 4·822, must be formed into a magic square, of the *solacee* or *robaee* kind, and engraved upon. When the ring is thus finished, he is for a week to place it before him, and daily, in the morning and evening, to repeat the *ism* five thousand times, and blow on it. When the whole is concluded, he is to wear the ring on the little finger of the right hand."

The seal ring has been in use from time immemorial. Alexander used to seal the letters he despatched to Europe with his own seal; those to Asia, with that of Darius. Cæsar had on his seal

ring the image of Venus; Pollio, that of Alexander; and Pompey, that of a frog. From the 4th century the ring has been considered as a symbol of clerical dignity. The episcopal ring should be made of gold, set with some rich stone, generally an Amethyst. Bishops were formerly buried with rings. They used the ring on the fore-finger of the right hand; now it has been removed to the fourth finger during the performance of the holy rites. But the bishops of the Greek Church wear no ring, this insignia being reserved for archbishops. In the Church of Rome, it is used by the bishops, archbishops and cardinals. The right was afterwards extended to abbots. The Pope has two seals. One, a large ring, is the special seal, and known as the *Annulus Piscatoris*, which means that it bears the effigy of St. Peter drawing his nets. It is used as well for the apostolic briefs as for private letters written by the Pope himself or with his sanction. The other has the head of St. Peter on the right, and that of St. Paul on the left, and a cross between the two. On the reverse, is the Pope's name, accompanied sometimes with his arms. Red wax is used for sealing briefs, and lead, for bulls. Each seal is broken up after the demise of the Pope, and a new one presented by the city of Rome to his successor. The ring betokens investiture of some one with royal powers. The coronation ring of the English kings is made of plain gold, with a large violet table Ruby, on which is engraved a plain

cross, or that of St. George. That of the Queen's is also made of gold, with a large Ruby, and surrounded with sixteen small brilliants. The Christian church has adopted the classic custom of using the *Annulus Sponsalium* on the occasion of betrothals. Among the Armenians, the betrothal ceremony of children (which takes place very early in the life of the couple), is performed by the mother of the bridegroom who presents the bride with a ring on behalf of her son. The gemmed ring is of French and recent origin. "It is composed of twin or double hoops, which, though each is twisted, fit so exactly one into the other, that, when united, they form but one circlet. Each hoop is usually surmounted by a hand raised somewhat above the circle, and, when the hoops are brought together, each hand clasps its fellow. One hoop was sometimes of gold, and the other of silver; they were then divided, one being worn by the lover, and the other by his mistress." The fashion of wearing mourning rings is an old one. Rings were, in days of yore, given away to the attendants on the day of marriage. The word *bagues*, rings, in French, in some cases, indicated, baggage, personal effects. The French expression *une bague au doigt*, "a ring on the finger," means a sinecure. With the Arabs, the phrase "to put on a ring" signifies "to get married." Thumb-rings were worn in England in Chaucer's time. In the reign of Elizabeth, aldermen wore a plain, broad

gold ring upon their thumbs. Orators and warriors of old have been known to make use of rings as receptacles for deadly poisons. Rings have, in all countries, been extensively used as souvenirs, passports, and tokens of recognition. They played an important part in the life of Queens Mary and Elizabeth. During Mary's reign, a criminal was saved from the very scaffold by means of the Queen's ring found with him. Elizabeth had sent to Mary a Diamond-ring as a pledge of her friendship and promise of assistance. But this stone sent back from the prison to the giver, as a reminder of former pledges, brought no good to the unfortunate Queen of Scots. A similar present to Essex was thrown by him from the tower to a boy, who was to have taken it back to the Queen through a lady friend. But this boy, instead of giving it to the right party, handed it over, by an unfortunate mistake, to her sister, who happened to be the wife of the Earl of Nottingham, the worst enemy of the condemned. The intentional appropriation of this souvenir by the wrong party tended only to cause irritation in the Queen's mind at what appeared to her the obstinacy and pride of Essex in not asking her pardon. The consequence was, she had to sign his death warrant. When the she-demon, the Countess of Nottingham, explained, on her death-bed, all the circumstances to the Queen, she is known to have shaken the dying woman violently and exclaimed—"God

may forgive you, I never will." The event told so much on her constitution, that the Queen died shortly after. Sacontola, after suffering a world of miseries and insults from her husband, was at last recognized by him, when he found out the ring, which he had presented her on the occasion of his marriage, and which she had so unfortunately lost. Passages abound in Shakespeare as to the use of rings as tokens and as ornaments on which were devices, mottos, and what were then called *posies*. These posy-rings have now come back to use. Tavernier records that the Persian jewellers never made gold rings, as their religion forbids the use of any article of gold during prayers. In the reign of Henry III of France, three rings were worn on the left hand,—one on the second finger, one on the third and one on the fourth. The Turkish and Cingalese women wore rings as well on the fingers as on their toes. Many Eastern nations use them on their toes—some on account of their supposed medicinal virtues. The King of Burmah wears on each toe a ring set with precious stones. During the Directoire in France, the ladies revived the classical custom of walking in the gardens with unstockinged feet and sandals, thereby displaying their jewelled toes to great advantage. Gold rings, set with precious stones, were worn over their ankles by a certain class of women in Rome, who, on account of their affected independence of approved

fashions, were termed *Libertinæ*. Rings have been made ingenious receptacles of affectionate souvenirs, toys, hair, portraits and watches. An amusing instance is known of a ring containing a syringe, by which a lady threw out a jet of water against the face of a Russian ambassador. The chin, cheeks and nostrils have also lent themselves for the use of rings. Now-a-days, the use of rings on particular fingers serves as a matrimonial barometer, and indicates the state of the love-market. "If a gentleman wants a wife, he wears a ring on the first finger of the left hand ; if he be engaged, he wears it on the second finger ; if married, on the third ; and on the fourth, if he never intends to be married. When a lady is not engaged, she wears a hoop or Diamond on her first finger ; if engaged, on her second ; if married, on her third ; and on the fourth, if she intends to die a maid. As no rules are given for widows, it is presumed that the ornamenting of the right hand and the little finger of the left is exclusively their prerogative."

Appendices.

The Properties of Precious Stones.

MINERALOGY is that science which makes us acquainted with the unorganized portions of the earth ; while Zoology and Botany give us the knowledge of the organized parts, namely, animals and plants. By the term organized are meant those objects which consist of several different parts, all varying with one another in regard to their structure, position and functions, but so constituted that if you take away one, the body to which it belongs would be destroyed or at least rendered incomplete. For instance, if you take away the stomach or muscles from animals, or the root from plants, their existence would be well-nigh impossible. By unorganized substances are meant those things which, if broken asunder, will represent, in one bit, the very same properties as in another. Under this head come the Minerals. They are characterized by four distinct properties, *viz.*, external, optical, electrical and chemical. The first may be subdivided into six parts ;—form, hardness, lustre, diaphaneity, color and weight.

Besides the regular or crystalline form, (which is to be found in a variety of shapes), some Minerals, which do not crystallize, take definite forms externally. The surface of some, for instance,

consists of portions of spheres of different dimensions; when these are small, the mass is called *botryoidal*, from the Greek word *botrus*, a cluster of grapes, which, when closely pressed together, it somewhat resembles. When the globular surfaces are of larger dimensions, it is then called *mammilated*, (Lat. *mamma*, the breast); as the chalcedony. The nodules of iron pyrites, which show a surface like that, but on a smaller scale, are known as *reniform*, (from Lat. *ren*, a kidney). Those substances which crystallize display their regular structure, when broken; but those which do not yield to cleavage, break into indeterminate bits—the forms of the fragments being determined by the texture of the Minerals. The best example of the *conchoidal* fracture is to be found in the breaking of a large flint pebble. In other substances, which are less hard and compact, the fracture will be even or earthy.

The term hardness, as applied to Minerals and precious stones, does not signify "difficulty of breakage," but the resistance they offer to the mechanical pressure of another;—their liability or non-liability to scratch. It is different from tenacity which signifies their power of resisting a blow. The Diamond—the hardest substance known—and next to it the Sapphire, are so brittle that the blow of a hammer can easily break them into pieces; but other stones, which are soft, and can therefore be easily cut or scratched, offer great resistance to

blow. The degree of tenacity depends upon the elasticity and structure of the stones. The following is the scale of hardness, devised by the German Mineralogist, Moh, who has, it will be seen, taken ten different substances as standards of the various degrees, under which all minerals should come—the last being the hardest body known.

1—Talc. 2—Rocksalt. 3—Calespar. 4—Fluorspar. 5—Apatite. 6—Felspar. 7—Quartz. 8—Topaz. 9—Sapphire. 10—Diamond.

The degree of polish being regulated by the degree of hardness, Diamond is susceptible of receiving and retaining the best polish. It is this property in the stones that has preserved them from the ravages of time and has enabled us to come across jewels, handed down from generation to generation, even from the catacombs of Egypt and the ruins of Pompeii and Herculaneum.

The lustre which precious stones possess is known by a variety of names, classed by the Mineralogists under the following designations:—

Adamantine—Showing the brilliance of the Diamond.

Vitreous—Resembling the surface of glass.

Resinous—Shining as if rubbed with an oily substance.

Pearly—Showing the lustre of the Pearl as often observed on the bases of prismatic crystals.

Silky—Having a fibrous reflection similar to silk.

The names of the different degrees of brilliance are,—splendent,—the highest degree, (almost exclusively applied to Diamond), brilliant, shining, glistening or glimmering. There are some soft Minerals, which become lustrous when scratched by a sharp point.

Many stones are gifted with the power of transmitting light. The different degrees of Diaphaneity are classed as follows:—

Transparent—When objects can be distinctly seen through a stone.

Limpid—When it is colorless.

Semi-transparent.—When indistinct outlines of objects are seen through it.

Translucent—When light only is transmitted, but objects are not seen through.

Semi-translucent—When translucent at the edges.

Opaque—When no light is transmitted.

The opacity is sometimes the effect of intermixture with foreign substances, or of decomposition, loss of water, &c.

The color is, no doubt, one of the external properties of Minerals or precious stones, though it is the effect of chemical composition. Color is an important consideration in the identification and valuation of gems. In some Minerals, the color is essential to them, as in the Sulphurets, Oxides, &c.; in others, it is the result of intermixture of substances in species which are originally colorless; as in the marble or jasper, in which the various

shades of red and yellow are due to the presence of the oxide and pyrous-oxide of iron. In some gems the color becomes so intense, in its variety, as to be often called by another name, when seen in a mass. To describe the true color of a Mineral, we should therefore specify that hue to which it would turn when reduced to powder. Such intermixtures of coloring matter as are merely mechanical render a Mineral more or less opaque; as the varieties of chalcedony—red and yellow jasper are highly translucent, or sometimes semi-transparent, though they are colored by particles of oxide of iron which are themselves opaque. But such colors as are the effect of chemical combination never affect the transparency of gems; for instance, the violet tint of Amethyst, which is due to the minute particles of the oxide of Manganese, and Quartz; and the green of the Emerald, caused by the presence of oxide of chrome. The variety of the shades of color is attributed to the variable quantity of coloring matter in the Minerals; as blood-red, flesh-red, chestnut-brown, sky-blue, &c. Accidental colors produce streaks and clouded forms, such as are seen in Agates. Sometimes, they take the shape of leaves and moss, or veins, as in the Marble. There are other colors which are neither inherent in stones nor produced by combination; for instance, the sulphuret of antimony, which displays on its surface a brilliant tarnish in which the colors of the prism are

arranged in order. Prismatic colors are sometimes seen in the interior of transparent objects, and are caused by the presence of minute fissures containing particles of air. These can, however, be removed by a little pressure. The color of a stone often changes its commercial name. The red Sapphire is a Ruby; the yellow one, a Topaz; the green Chrysolite, a Peridot, &c., &c. Some gems exhibit two or three colors in the same specimen; this peculiarity, called *polychroism* (Gr. *polus*, many, and *chroa*, color), is observable in some stones, (the Tourmaline, for example,) placed between the eye and light. If the texture and composition of a stone be the same all through, it will exhibit but one color,—provided it is crystallized in the cubic system. The peculiar light displayed by some Minerals by friction or heating, is called *Phosphorescence*. The rubbing of two bits of quartz against each other will produce a greenish light. Some Minerals display a green, others, a pale violet light, when placed on a heated shovel. The variable lustre observed in the star-stones is said to proceed from an imperfection in their crystallization. Sun or gas-light shows these reflections to great advantage. Some stones transmit a different color when looked through or looked at, as the Opal and Tourmaline.

In order to pick out real gems from spurious ones or from other gems similar to them in color and structure, an accurate knowledge of their

specific gravity is necessary. This knowledge was possessed by the ancients, and was carried into practice in India several centuries back. A simple way of ascertaining the specific gravity of any gem is given below :—

“The stone of which the specific gravity is to be obtained, is first weighed in the ordinary manner in the scales, and having noted the exact weight, it is then fixed by means of a piece of wire bent in the form of a hook, and a small piece of wax to one side of the scale, whilst in the other is placed a piece of wire and a piece of wax of the same weight, or their equivalent in weights. The scale, with the stone attached, is now allowed to fall in a cup of distilled or even filtered water, and weights are put in the opposite scale till the weight of the stone is counter-balanced, and the scales exactly even. It is evident that a less weight is required to counter-balance the stone submerged in water, compared with that when it was weighed in the air, as the water in some measure supports it. The weight in the water is then subtracted from the weight in air, and the weight in air divided by the difference, *viz* :—

Weight in air	17 carats.
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Ditto water	12 ,,
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$$5 \div 17 = 3\cdot5\text{'}$$

In taking the specific gravity of a gem, care should be taken to see that it is thoroughly clean and separated from any foreign substance, such as dust, grease, &c. It should also be free from holes or pores; should be rubbed in water, (to remove the adherent air), before being put into it; and if porous, it must be allowed to absorb as much water as it is capable of, before being put in the scale. The hydrometer and other scientific instruments have now been devised, in order to enable one to arrive at very accurate results; but, for all ordinary purposes, the rule given above will be found sufficient.

There are other properties of *Minerals*, such as taste and smell, which might be included under the head of *external*, but these being beyond the province of a book on *Gems* are left out in the present treatise.

The power of refraction and of polarizing light, inherent in gems, comes under the heading, "*optical*." By power of refraction are meant certain characteristics possessed by all transparent substances of altering the direction of a ray of light, dashing against their surfaces. Refraction is two-fold, single and double. It is a case of single refraction when, a ray of light falling obliquely on the surface of a transparent substance, it is bent or *refracted* from its original course and takes another direction. The power of double refraction is possessed by the transparent varieties of calc spar in such a high

degree, that these have obtained the name of *doubly refracting spar*. "If a line traced on paper be viewed through a fragment of this Mineral, *two lines* will appear; and on turning the calcspar round, as it lies on it, both images will move until they coincide; and on turning it still further, one will seem to pass over the other. This is because one portion of the light is refracted in the ordinary manner, as we see in glass and water; the other portion, called the *extraordinary ray*, is refracted in a different manner: and it is found that excepting those substances whose crystals belong to the cubic system, and such as do not crystallize, all Minerals have, in a greater or less degree, the same property." But in all substances, there is at least one line through which no double refraction is visible; this line is called the axis of the crystal, or the axis of double refraction. The knowledge of the double refractive power helps one considerably in specifying Minerals, which at first sight seem to be similar to each other, when, by cutting and polishing, or in case of our receiving irregular bits, we cannot form any idea of their external form. A bit of red Topaz will, for example, refract doubly; whereas one of Spinel Ruby, (the crystals being octahedral), will not. But the degree of doubly refractive power inherent in the calcspar being seldom met with in any other Mineral, it becomes a matter of great difficulty to ascertain it in any better way than with the polarized light.

For this purpose, "the substance to be examined should be interposed between the two reflecting plates, when so arranged that the original ray refuses to be reflected, in which case, should the body be doubly refracting, a position will be found in which a great portion of the previously intercepted light will be more or less transmitted." Light may be polarized in a variety of ways; such as, by reflection at a certain angle, from a polished surface; by transmission through plates of Tourmaline, Iceland spar, or other doubly refracting bodies.

Electricity is the property which some substances possess of attracting and repelling smaller bodies. This can be excited, either by friction, pressure or heat; or, as in some, by all these methods. Some Minerals are conductors, and others, non-conductors of electricity. "A Topaz, a Tourmaline and a number of other Minerals, when rubbed on a piece of woollen cloth, will, like a stick of sealing-wax or glass rod (so excited), attract small light bits of cotton or thin paper. But the metals and those ores which approach to a metallic state, being conductors of electricity, this result cannot be obtained unless they are previously isolated, by placing them on a support of glass or some other non-conducting substance. A very small piece of gilt paper attached by a silk thread to a bent glass rod, forms a simple apparatus which will exhibit the electricity a Mineral has thus acquired:

on approaching it to the gilt paper, it will immediately attract it." Electricity is either positive or negative; or, as it is sometimes called, vitreous or resinous. The amount of time for which some Minerals retain the electricity, helps one in a great measure to establish their identity. Many scientific instruments are in use, to determine the electrical properties of stones, but the simplest plan would be "to use an ordinary electrometer, and to communicate a known electricity to it, by touching it with a piece of rubbed sealing-wax, until, on approaching the wax slowly to the needle, it repels it. The needle has then acquired a negative electricity, and will be attracted by a positive electric crystal and repelled by a negative one. This experiment should, however, be tried on a dry day." As a rule, transparent crystals, with bright polished faces, acquire positive electricity; those that have a rough surface, or are not limpid, negative electricity. Amongst the crystals which become electric by pressure, to a very high degree, may be mentioned the Iceland Spar. Amongst those that are slightly so, are Topaz, Amethyst, and the varieties of Quartz. Pyro-electricity is the electricity which is produced in some substances by means of heat. The Indians were well acquainted with the existence of this property; so were the Greeks, as appears from the name that they gave to Amber, "electron," on account of its power of attracting small bodies by friction. The Tourmaline is called "Aschentrekker," in



the Dutch language, owing to its alternately attracting and repelling hot ashes, if placed amidst them. Those gems that acquire electricity by heat generally present opposite poles, *i.e.*, one end of the crystal becomes positively, and the other, negatively electric; as the Tourmaline, Topaz, &c. It is not the heat but the change of temperature it causes, that produces the electricity. “By increase of heat the positive pole becomes negative, and the negative pole positive. To examine the pyro-electric properties of a gem, it can be held during its heating or cooling against the needle of a sensitive electrometer, avoiding carefully any friction. The longer the crystal, the greater the quantity of electricity produced in proportion. In order to ascertain the length of time during which a stone retains its electricity, it must be left in contact with some metallic body. The Topaz continues to affect the needle after twenty-four hours.”

All Minerals are either elementary (or simple) substances or compounds. The simple ones are those whose component parts, our present knowledge of chemistry has not enabled us to separate or dissolve; such as Diamond, which we now know to be nothing else but carbon in its purest state. The compounds are those whose elementary parts can be identified and separated, as the Emerald, Tourmaline, Peridot, &c., &c. Two methods are in use for the chemical examination of Minerals; the *moist* and the *dry*. In the former, they are dissolved in



water, or, when that is not found possible, in some acid ; in the latter, they are subjected to heat by means of a blow-pipe. The ease or difficulty with which gems are fused, determines their chemical composition and coloring matter. There are many gems which are altogether infusible, or fusible with great difficulty, by means of fluxes, such as soda or borax, or salt of phosphorus. The Diamond is an example of the former : the Ruby, Sapphire and all the varieties of the Corundums, the Emerald Zircon, &c., are of the latter (by means of borax).

By the application of heat, some Minerals change color ; some swell and decrepitate ; some burn ; globules are produced in some ; an enamel, on others ; dust, in some others ; phosphorescence, in a great many. The blow-pipe used, should be either made of silver, (which does not corrode), or made of tinned iron, the cavity being square and placed at the bend. The latter is much cheaper. But in either case, the tip should be of platinum, and removable for cleaning purposes. Care should be taken not to interrupt the stream of air and steady flame. For this purpose, the air should be supplied from the mouth, as from a reservoir which should not be allowed to get exhausted, and not from the lungs which may constantly necessitate the act of respiration, so detrimental to the arrival at successful results. The part of the jet of flame to be used is an important point in the use of the blow-pipe. If the outside flame, or, as it is called, the *oxidising*

flame, be used, metallic substances get oxidised, as it does not entirely prevent the contact of the air ; if the inner flame, otherwise termed the *reducing flame*, which is of a bluish-red and intensely hot, then the Minerals, which now become partially or fully de-oxidized, get fused. For carrying on these experiments, a small quantity of the gem, reduced to powder, and held in a small platinum cup, is found to be sufficient. If a Mineral heated in a closed glass box, by flames directed against and beneath it, contains water, it will be volatalized, and condensed on the upper surface. If fluorine forms one of its component parts, the glass may be corroded by it. Some gems are affected by acids ; some are not. The Opal is affected by potash ; the Garnet, Turquoise, Chrysolite, &c., by acids. The Diamond and the Corundum varieties are not affected by any chemical substances ; those Minerals that effervesce on the application of acid should be known as containing carbonates ; those that do not, when dissolved in acid, generally turn into a gelatinous substance. To produce this result, heat and strong acids are necessary ; to produce the effervescence, the acid should be diluted with water, and in some cases, the assistance of heat is required.

MOSAIC.

THAT the art of Mosaic was known to and was in extensive use among the ancients, does not admit of the least doubt whatever. "Mosaic pavements," says Pliny, "have been driven from our floors and have migrated to our ceilings and are made of *glass*, a new invention this; for Agrippa in the baths he built in Rome used terra-cotta decorations painted in *encaustic* in the heated chambers, for the other parts employing stucco-work, whereas he would certainly have made his ceilings of glass had the invention existed in his time." The *lithostroton*, the first species of mosaic, was, as its Greek name signifies, composed of very small bits of marble "parvolis crustis." The floor of the Temple of Fortune at Præneste, built by Sulla, is the earliest specimen of mosaic in Italy. All the finest ancient mosaics were entirely made of cubes of natural marbles of various hues. The introduction of bits of glass for the brighter tints belongs to a subsequent period. Of this the best example is the Circencester pavements. But mosaics of the Lower Empire (of which the earliest existing specimen is the ceiling of Sta. Costanza) are made exclusively of cubes of colored glass roughly broken from the mass.

The Taj at Agra affords a striking example of the art as practised in India. The jewels which



originally formed the mosaic of that splendid specimen of Indian architecture have now been replaced by imitations.

The Egyptian glass-workers of antiquity produced mosaics so minutely that they could be set in rings and in pendants. The following simple but ingenious method was adopted : "A number of fine rods of coloured glass were arranged together in a bundle, so that their *ends* composed the pattern wished—a bird or a flower, exactly as now the makers of Tunbridge ware do with their slips of differently colored woods. This bundle was then enclosed in a coating of pot-metal, usually opaque blue glass ; and the whole mass being fused sufficiently to run all the rods together into a compact body, was lastly drawn out to the diameter required. In this way all the rods were equally attenuated without altering their relative position, and the external coating, when the mass was cut across, became the ground of a miniature mosaic, apparently the production of inconceivable dexterity and niceness of touch. Each section of the whole necessarily presented the same pattern, without the slightest variation in its shades and outlines." The best specimen of this nature is to be seen in the British Museum and once belonged to the Duchess of Devonshire. It is a square tablet, one inch in width, with the figure of the kneeling winged goddess, Sate, upon a rich blue ground.



The author of the present work has two very splendid mosaic works in his possession, showing the degree of perfection which modern Italy has attained in the art. One is a large round table, in which are reproduced in mosaic the principal buildings in Rome, *viz.*, the Pantheon, the Piazza, St. Peter's Church, and other celebrated places. It is a gift to the author from His Majesty the King Humbert of Italy, whose liberality has excited the admiration of all who have seen this unique article. It is estimated in India at about 20,000 Rs. The other is a basilica of St. Peters, also presented to the author by His Holiness the Pope Leo XIII. Both the works have been pronounced by connoisseurs as marvels of mosaic workmanship.

ENAMELS.

ENAMELS are of the same composition as pastes, but there is a great deal of difference in the process of their application. "The vitreous mass is ground fine, and then, mixed with gum-water, is applied with a brush to the surface to be ornamented, upon which it is finally fixed by means of fusion. From the degree of heat necessary in the operation, the substratum must be either fine gold or pure copper, capable of resisting it, otherwise the slight compartments formed in the metal to contain the enamel would run, and the outlines of the pattern be deranged." In the preparation of enamels, the ancients used, as the ground-work of their compositions, powdered glass or flint, oxide of lead, and borax, mixed in various proportions, and colored by different metallic oxides. The invention is of Celtic origin, intended to replace the inlaid gem-work of the orientals, by a cheap and attainable imitation in the baser materials of glass and copper. The art had attained perfection in Britain when it was but little understood in Rome (during the reign of Severus), as the celebrated incense-burner, found (with other relics of Greek workmanship) in the tomb-vault of one of the Bartlow Hills, proves. Similar decorations of British origin have been

seen in the collections. These are done by what is called the *Champ-levé* process, *i.e.*, the designs are first cut out in the metal to a considerable depth, and then these beds are filled up with the fused enamel, and afterwards so well polished as to give it a smooth face. This process was also in use among the Gothic jewellers throughout the Middle Ages, till it was taken up by the Byzantines and applied to gold. This was called the *Cloisonné* method ; "each colour being contained in its distinct compartment of thin gold-plate set on edge upon and soldered down to a stouter basis, the thin lines of the gold serving for the outlines of the whole design, which is often a singularly complicated piece." The Byzantine method was adopted by the Persians, as is evidenced by the famous cup of Chosroes I, which is now in the Bibliothèque Impériale, Paris; also by the Anglo-Saxons. This method is still in vogue in Algiers. The third method and the one now in fashion came to use about the middle of the 15th century, "being merely an adaptation to copper of the Moresco invention of painting with enamel colours upon a ground of stanniferous glaze laid over earthenware, which the Italians of those times were carrying out with so much success in their majolica." In this method, "the vitreous glaze was merely laid on like water-colors upon the polished copper, with no longer any bed traced to direct it, the dexterous application of the fire alone preventing the several colours

from flowing, when fused, out of their proper positions." The French became the unquestionable masters of the art, not before the reign of Louis XIV; and, headed by the celebrated Petitot, produced miniatures on gold as excellent as the most beautiful paintings on ivory. The Chinese practise on this method on a gigantic scale. The large basins, exquisitely worked vases, and other things, useful or ornamental, that come from China, are marvellous specimens of the art, and possess this superiority over those manufactured in Europe, that they receive no injury by the action of boiling water.

P A S T E S.

THE word “paste” is derived from *Pastus*, (It. *Pasta*), food, and has been applied by the Italians to the softened plastic stuff, when they revived the process of imitating precious stones. Pastes are imitations in glass of precious stones and gems, (engraved as camei or intagli), transparent and opaque. The following is a direction for making them :—

“A small iron case of the diameter required is filled with a mixture of fine tripoli and pipeclay moistened, upon which is made an impression from the gem to be copied. This matrix is then thoroughly dried, and a bit of glass of the proper colour laid flat upon it. If a stone of different strata has to be imitated, so many layers of different colored glass are piled upon each other. The whole is next placed within a furnace, and watched until the glass is just beginning to melt, when the softened mass is immediately pressed down upon the mould by means of an iron spatula, coated with French chalk in order to prevent adhesion. It is then removed from the furnace, and *annealed* or suffered to cool gradually at its mouth, when the glass, after being cleaned from the tripoli, will be found to have taken a wonderfully sharp impression of the stamp, but in reverse,



whether the prototype be in *relievo* or *incavato*. When a cameo is the model, all the undercutting must be stopped up with wax before taking the cast, otherwise it tears away the soft matrix when withdrawn; and on this account, camei in paste are never so satisfactory as intagli. If it be wished to imitate a gem full of internal flaws, like the Carbuncle or the Emerald, the effect is produced by omitting the annealing and throwing the paste, still hot, into cold water."

The fact of ancient pastes having a much rougher exterior than the modern ones, leads us to the conclusion that they were taken in a much coarser material—perhaps, in terra-cotta. They are also full of air-bubbles; are much harder than window-glass, and would scratch it readily; whereas all modern glass, if colored, is softer than the white kind. Then again, the antique pastes possess a charming iridescence covering its surface, which is produced by the oxidising of the glass from the action of the salty matters of the earth. They also have a porous bubbly texture, not only of the surface, but of the whole body; whereas the modern pastes, (when imitating transparent stones), look pure and same all through, as they are made of pot-metal, *i.e.*, glass stained of one color.

The practice of imitating stones by means of paste was in vogue in the most classical times. Herodotus speaks of the pendants that hung in the ears of the sacred crocodiles by a name, which,



translated into English, means "fused gems." Such pendants were frequently used in ear-rings and necklaces of the same period. In his description of precious stones, Pliny often dwells upon the difficulty of distinguishing them from their glassy imitations. He mentions the following kinds, as used in the preparation of drinking vessels and for other ornamental purposes:—"Glass resembling Obsidian is made for dishes (*escaria vasa*); also a sort entirely red and opaque, called *Hæmatinon*; an opaque white also, and imitations of the Agate, the Sapphire, the Lapis-Lazuli, and all other colours." Among the kinds produced in his time, he mentions the *Murrhinum*, or imitation of the costly murrine stone, which formed the bowls in Agate with unornamented surfaces. Glass *Scyphi*, exactly imitating the clouds and shades of brown and white Agate, largely exist both whole and in fragments.

The glass-workers of the Lower Empire invented novelties in the art. Of this, the best specimen is now to be seen in the possession of Baron Lionel Rothschild. It is known to be a work of the 3rd or 4th century. The substance is of a pale Ruby colour by transmitted light, and of a pale opaque green by reflected light. Imitations of onyx-vases went by a special designation, "Calices Audaces," or "Impudent Ware," to express the boldness of their pretensions. Instances are known of finger-rings made entirely of glass. A curious example

of the ancient imitations is afforded by those disks, the size of ring-stones, the ground imitating Lapis-Lazuli, and inlaid with other pastes producing a pattern, in low relief. Two specimens of this variety have been seen,—a vine-leaf and a parrot—which, on account of their singularity, fetched £10 each. The glass disks found stuck in the plaster, (before it set) which closed up the Roman tombs, come properly within the scope of the subject. These are mostly the bottoms of cups, placed with the dead to contain the sacrament. Some of these were in the shape of medallions intended to be worn as pendants by the poorer class, who could not afford the gold ones. Within their substance, they contained rough designs cut out of a solid piece of gold leaf laid between two pieces of glass afterwards fused together and made into a compact body. The designs were generally the busts or full figures of Christ, or the Apostles, with suitable legends; sometimes, those of the reigning sovereigns. These medallions were put inside the tomb, with the object of marking the date, and of guarding the repose of the dead. Heraclius, who seems to have been a Spanish Goth, and who flourished in the 7th century, gives directions for making pastes. One of the best pieces of paste was found among other remains of Roman antiquity at Shefford, Bedfordshire, and is now to be seen in the Museum of the Cambridge Antiquarian Society. The best ancient intaglio pastes seen are one found

n ear Rome in 1850, the subject engraved upon it being the Town of Troy ; and another, the bust of Abundantia, in imitative Lapis-Lazuli. As soon as the glyptic art revived in Italy, the former makers of counterfeit gems began to reproduce intagli in their own material. But the art of paste-making reached its perfection under the auspices of the Regent Orleans. The new system was soon taken up by all jewel-makers in Europe. Goethe visiting Rome in the last quarter of the century (1786-9), found paste-making a favorite occupation with the connoisseurs. Even up to this day, the Italians show great skill in the art. The account of modern paste would remain incomplete without the mention of Wedgwood's seals and camei. These are, however, made of porcelain, and are decidedly superior to paste in hardness, even to the extent of emitting fire if struck against steel. These are of two kinds, one imitating black Jasper, and the other, Lapis-Lazuli. Strass, called after the German chemist, its inventor, is the brilliant white paste, the material of Paste Diamonds. It reproduces the other gems when colored by different metallic oxides. Various recipes are given by Barbot as to its composition ; but the Parisian chemists have hit upon a discovery which supersedes all previous directions. By a preparation of borax, (not yet patent to all), a paste, known as the "diamant de bore," is produced, which becomes as hard as Quartz, resists the action of the file and

when set in real gold is hardly distinguishable from genuine brillants even by the most experienced eye.

The Romans excelled in the imitation of all precious stones,—the Emerald and the Lapis-Lazuli, most particularly—but the ingenious workmen of modern paste have quite eclipsed their fame in the preparation of all other kinds, except, perhaps, in point of hardness. The following recipes are taken from Barbot's *Traité des Pierres Précieuses* (strass) for the preparation of some of the stones:—

Strass.

Rock-crystal	...	220.07	Strass.	...	187.50
Miuium	...	342.17	Antimony, glass	...	1.32
Potass, purified	...	116.90	Cobalt, oxide	...	0.082
Borax	...	15.07			
Arsenic	...	0.66			

Emerald.

Strass	...	250.00
Copper, green oxide	...	2.51
Chrome, oxide	...	0.11

Beryl.

Strass.	...	187.50
Antimony, glass	...	1.32
Cobalt, oxide	...	0.082

Topaz.

Ceruse of clichy	...	50.0
Quartz pebbles calcined	...	50.0

Sapphire.

White strass	...	31.25
Cobalt oxide	...	0.11

Garnet, Siriam.

Strass	...	27.75
Antimony, glass	...	13.95
Purple of cassius	...	0.110
Manganese oxide	...	0.110

*Selling Prices of Precious Stones—Past
and Present.*

CELLINI calls the Ruby, Emerald, Diamond and the Sapphire, by the name “Precious Stones,” and assigns the following price to the best specimens of each—



					Gold Scudi.
Ruby, of one carat	...	...	...	...	800
Emerald ,,	...	...	...	...	400
Diamond ,,	...	...	...	...	100
Sapphire ,,	...	...	...	...	10

The gold scudo was in intrinsic value 9 shillings, and in current, was about the same in Italy in 1560, when she was known to be the richest country in the world. In De Boot's time, the Ruby was estimated by the jewellers at half the price of a Diamond of the same size but not of the same weight; but if it exceeded 10 carats in weight, then, according to the rules he laid down for the latter stone. The value of the Balas was fixed at 10 ducats for the first carat, afterwards to be multiplied by the simple weight; that of the Spinel at half that of the Diamond. The price of Table-cut Diamond was put down for 30 ducats (15 £); the one-carat Sapphire, at 2 thalers (6 s.); for higher weights, as their square multiplied by one thaler. The Emerald was at this time so abundant, that De Boot considered one-fourth the price of Diamond even too high for it. Rose-cut Diamond of one carat was valued by Berquem at 100 francs; by Tavernier, about quarter of a century later, at 150. At this time no other cut than the Table and the Rose was spoken of. In 1777, Dutens valued the Brilliant Diamond of one carat at 8 louis d'or (each louis being equal to 18 s., intrinsically); and after the 1st carat, as the



square of the weight multiplied by that figure. Small Emeralds, if fine, at one louis, a carat, taken together ; of $1\frac{1}{2}$ carats, at 5 louis ; of 2, at 10 ; beyond which no definite rules could safely be given. It appears that in his time, the Sapphire was not much appreciated, as he assigns to a stone, 12 livres (9 s.), for the first carat, and over that as the square multiplied by this. One of 10 carats was valued at 50 louis ; one of 20, at 200, and so on. In the beginning of the 18th century the value of Emerald fell so low that Caire fixed the first carat at about 24 francs. One of 20 carats was priced at 3,000 francs (120 £) only. The first carat of the Ruby was put down at 10 louis ; of the Ruby of 2 carats, at 40 ; of 3, at 150 ; of 4, at 400. Now-a-days, a perfect Ruby exceeding a carat sells for a good deal more than a Diamond of the same weight. For several years previous to 1850, the value of Diamond remained, with slight variations, at the same standard as fixed by Jeffries and Dutens, *i.e.*, 8 £ for the first carat. Emeralds and Sapphires were both priced at 3 £ per carat, if fine ; the value of the pale specimens of either being difficult to fix, in consequence of their never having a fixed market value. But since that period, the Diamond has doubled and the Sapphire quadrupled its value ; and, as for the Emerald, it has become the most valuable of all, and if perfect, exceeds the value of the Diamond in the same ratio as that fixed by Cellini. The

Spinel and the Balas, more sought after by the Orientals than by the Europeans, have been considered to possess the same value as the Sapphire. De Boots gives the same value to the Pearl as to the Opal, *i. e.*, 3 thalers (9 s.) for the first carat, and then as the weight squared, up to 11 carats ; but for higher weights, multiplying the square by 4 thalers. The present selling price in Paris, as given by Barbot, is 50 francs per carat, multiplied by the simple weight. The Turquois of the smallest size, sells for about 6 pence per dozen ; whereas a good one, of half an inch in diameter, is fully worth 10 £. One, as large as a shilling, is mentioned by Emanuel as having sold for 400 £. Such gems as have gone out of fashion, (as for instance, the Amethyst, Jacinth, Chrysolite, &c.,) are purchased by jewellers at nominal, and sold by them at fancy price. The fine Persian Lapis-Lazuli now sells in the mass for 30 £ per pound. It is now drawn into slabs, for brooches and pendants, as in the classical days.

The Imperial State Crown of England.

THE following description of the British crown is taken from Professor Tennant's :—

“ The Imperial State Crown of H. M. Queen Victoria was made in the year 1838, by Messrs. Rundell and Bridge, with jewels taken from old crowns and others furnished by command of Her

Majesty. It consists of Diamonds, Pearls, Rubies, Sapphires, and Emeralds set in silver and gold : it has a crimson velvet cap with ermine border, and is lined with white silk. Its gross weight is 39 oz. 5 dwts. Troy. The lower part of the band above the ermine border consists of a row of 129 Pearls ; and the upper part of the band, of a row of 112 Pearls, between which, in front of the crown is a large Sapphire (partly drilled) purchased for the crown by H. M. King George IV. At the back is a Sapphire of smaller size, and six other Sapphires, three on each side, between which are eight Emeralds.

" Above and below the seven Sapphires are fourteen Diamonds, and around the eight Emeralds, 128 Diamonds. Between the Emeralds and the Sapphires are sixteen trefoil ornaments containing 160 Diamonds. Above the band are eight Sapphires surmounted by eight Diamonds, between which are eight festoons consisting of 148 Diamonds.

" In the front of the crown, and in the centre of a Diamond Maltese cross, is the famous Ruby said to have been given to Edward Prince of Wales, the Black Prince, by Don Pedro, King of Castile, after the battle of Najara, near Vittoria, A.D. 1367. This Ruby was worn in the helmet of Henry V., at the battle of Agincourt, A.D. 1415. It is pierced quite through, after the Eastern custom, the upper part of the piercing being filled up by a small Ruby. Around this Ruby to form the cross, are 75 Brilliant

Diamonds. Three other Maltese crosses, forming the two sides and back of the crown, have Emerald centres, and contain respectively 132, 124, and 130 Brilliant Diamonds.

"Between the four Maltese crosses are four ornaments in the form of French fleurs-de-lys, with four Rubies in their centres, and surrounded by Rose Diamonds, containing respectively 84, 86, 86, 87 Rose Diamonds.

"From the Maltese crosses issue four Imperial arches, composed of oak-leaves and acorns: the leaves containing 728 Rose, Table, and Brilliant Diamonds: 32 Pearls forming the acorns, set in cups, containing 54 Rose Diamonds and one Table Diamond. The total number of Diamonds in the arches and acorns is 108 Brilliant, 116 Table, and 559 Rose Diamonds.

"From the upper part of the arches are suspended four large pendant pear-shaped Pearls with Rose-Diamond cups, containing 12 Rose Diamonds, and stems containing 24 very small Rose Diamonds. Above the arch stands the *Mound*, containing in the lower hemisphere 304 Brilliants, and in the upper 244 Brilliants: the zone and arc being composed of 33 Rose Diamonds. The cross on the summit has a Rose-cut Sapphire in the centre, surrounded by 4 large Brilliants and 108 smaller Brilliants."

Summary of jewels comprised in the Crown—

- 1 Large Ruby irregularly polished.
- 1 Large broad-spread Sapphire.

- 16 Sapphires.
- 11 Emeralds.
- 4 Rubies.
- 1363 Brilliant Diamonds.
- 1272 Rose Diamonds.
- 147 Table Diamonds.
- 4 Drop-shaped Pearls.
- 273 Pearls.

Wedding Rings.

FROM very early stages a peculiar charm appears to have been connected with the ring. Without beginning or end, it has long been regarded as an emblem of eternity, and also of the strength and perpetuity of affection. The fourth finger of the left hand has long been considered sacred, and hence has been consecrated to wear the wedding ring. The Greeks and Romans were so fully convinced of the intrinsic value attached to this finger, that it was called the medical or healing finger. Their various medicinal preparations were stirred with it in place of a spoon, it being supposed that should any noxious ingredient be included in the cup, warning of the fact would immediately be given by a palpitation of the heart. In some remote country places in England this superstition is still firmly believed in. The other fingers are thought to possess a certain power of evil, but a wound or sore stroked by the wedding finger is expected by them in a short time to disappear ; and

the wedding ring itself is by many supposed to have the same healing effect. The rings used by the Jews at their marriage ceremonies were sometimes very large in size, and elaborate in design. The Jewish law demanded too that they should be of a certain value, and to prove this to be the case, they were before the ceremony submitted to an examination. It was a rule also that the bridegroom should purchase the ring out of his own private resources and not obtain it either on credit or as a gift from a friend; and after the ring had been placed on the bride's finger, the marriage was considered then, as it is now, to be irrevocably binding. Among the fishermen on west coast of Ireland, the wedding ring is kept as an heir-loom in the family, and is considered the property of the eldest married daughter; consequently many of the wedding rings still worn by the fish-wives in that district are quite old, and of exceedingly ancient design, being manufactured as far back as the Elizabethan era. In the sixteenth century, both marriage and betrothal rings were made with a motto or posy inscribed inside, and to these Shakespeare, in two or three of his plays, refers.—*Cassell's Domestic Dictionary.*

Diamonds and Sham Diamonds.

PEARLS from the depths of the ocean and Diamonds from the bowels of the earth are constantly being threatened in their intrinsic value by artificial

competition ; and natural Diamonds are now, it seems, exposed to the rivalry not only of some conglomerate of Diamond-dust—or of what passes for it—manufactured into the semblance of Brilliant-s, but also to that of genuine Diamonds, produced not by the ordinary agencies of nature, but by chemical and magnetic means at the will of man. A “ Manufacturer of Diamonds” has written to the *Morning Post* saying that he can sell for less than a sovereign an artificially made Diamond equal in appearance to a real Diamond worth £300 and undistinguishable from it except by the most practised and skilful experts. But he denies the power of the chemist to produce Diamonds of sufficient size and at sufficiently low cost to have the effect of disturbing the market value of natural Diamonds ; and Diamond merchants take the same view of the pretensions put forward by the Diamond manufacturer that he takes of the claims advanced by the Diamond chemists. Nothing, according to the Diamond merchants and the true amateurs of Diamonds, can equal the Diamond in hardness, in brillancy, and in play of prismatic colours except another Diamond ; and to the artificially composed stone, as to the minute crystals of Diamond-like matter produced by the prolonged action of a galvanic battery upon a solution of pure carbon, the name of Diamond is refused. Neither ordinary tools nor ordinary heat can affect the true Diamond. If air be excluded,

it may be heated to a white heat without injury ; and though it may be reduced to something like coke by means of an exceptionally powerful galvanic battery, yet so formidable is the apparatus required for effecting its solution that practically the Diamond may be looked upon as insoluble. Its combustibility was first demonstrated by the members of the Academy of Florence in 1694, by subjecting it to the solar rays concentrated in the large parabolic reflector made for the Cosmo de' Medici, when it burned with a blue, lambent flame.

The Diamond is often found in such alluvial deposits as are worked for gold. Diamonds were first discovered in Asia, and soon after their discovery were greatly prized in Hindostan,—as is sufficiently shown by the value attached to them in the tales of "The Thousand and One Nights." The Diamond mines of Golconda were for centuries the only ones known ; but in 1728 Diamond mines were discovered in Brazil ; and in 1868 what are called Diamond-fields were opened up in the country vaguely known as South Africa. The South African Diamond-fields owe their origin, or rather their recognition, to the picking up by a child of a large Diamond on the banks of the Orange River. In 1869 a Diamond which has since become known as the "Star of South Africa" was found by a Griqua shepherd, and several small stones were met with on the banks of the Vaal River in 1870. A year or two ago more than 4,000

persons were employed in connection with the South African Diamond-fields, chiefly in the valleys of the Orange and Vaal rivers and at their junction. The remarkable thing about the African Diamonds is the great number of large stones found among them. Their value, however, is diminished by the vast majority of them being tinted with yellow and other shades. Large yellowish stones are now sold for about one-fourth the price they fetched eight or ten years ago ; while the worth of small stones, even of good quality, has deteriorated by nearly one-half. The whole of the South African Diamond region, to the extent of about 17,000 square miles, was annexed in 1871 as a British colony, under the title of Griqualand. The Brazilian mines are now looked upon as nearly exhausted, and as a matter of fact are no longer worked, while the produce of the South African fields is constantly declining. This must have seemed to favour the new industry which has arisen in connection with the manufacture of Diamonds, and the various plans which are from time to time formed by the inventors of the type of Balthazar Claes, in Balzac's "Recherche de l'Absolu," for flooding the market by means of Diamonds chemically produced. Natural Diamonds, however, have lately turned up in the United States, especially in California, and they have also been discovered in various parts of Australia.

The finest Diamonds are clear and transparent as a drop of pure water. But besides these "brilliants of the first water" as they are called both technically and in ordinary conversation, there are coloured Diamonds of every sort and hue. A yellow shade is considered objectionable in a Diamond; so also is a cinnamon colour. Next to rose-coloured Diamonds green take rank in the market; next to green, blue; and next to blue, black. The value of a Diamond may, according to some writers on the subject, be ascertained by a regular formula, according to which the square of the weight in carats must be multiplied by a sum varying according to the condition and quality of the stone. If the Diamond is of good water and of fine shape, this sum may be put down at £2. If, however, the Diamond be perfect in quality and also perfectly cut, the sum to be taken as the basis of the calculation will be £6 or £8. Big Diamonds have a larger theoretical value than small ones; but as a matter of fact Diamonds of large size have often had to be cut up before they could be disposed of in the market. When in 1837 the Deccan booty, obtained by the army of Lord Hastings, was sold, a magnificent Diamond weighing $375\frac{1}{2}$ grains, and of the purest water, brought at auction only £7,200. In the present day, finest Diamonds are held by Portuguese, Spanish, French, and English families in the order named; and the best market for them is in the United States. Among historical

Diamonds an important place must be assigned to the celebrated Pitt Diamond, of which the weight was 430 carats. But after being cut—a process which occupied two years—it was found to have been reduced to the weight of 36 carats, and it was then sold to the Regent of Orleans for £135,000. Its present value is said to be £200,000, though it might be difficult to find a purchaser for it at that price. The Pitt Diamond—or Regent Diamond as it was called after having passed into the hands of the Duke of Orleans—became one of the Crown Diamonds of France. It was destined to meet with strange adventures; for, after being placed by Napoleon on the hilt of the sword of State, it was captured by the Prussians at Waterloo. A Diamond of literally inestimable value, belonging to the King of Portugal, and of Brazilian origin, is said to be worth upwards of £5,000,000 sterling; but this value is clearly not its value in change. For the historical interest attached to it, no Diamond can be compared to Her Majesty's Koh-i-noor. Originally dug from the mines of Golconda, it passed to successive sovereigns of Central India, and in the early part of the fourteenth century, was added to the treasures of Delhi. It remained in the possession of the reigning family until the invasion, in the eighteenth century, of Nadir Shah, who, seeing it in the turban of the vanquished Mahommed, proposed to him an exchange of head-dresses, and, the polite offer being

perforce accepted, bore away with him the priceless jewel. After the assassination of Nadir Shah, the "Mountain of Light" passed through the hands of Ahmed Shah, of Cabul, to Shah Soojah, who gave it as the price of his liberty to Runjeet Singh, ruler of the Punjab. On the annexation of the Punjab in 1849 it was stipulated that the Koh-i-noor should be surrendered to the Queen of England, who received it from the East India Company in 1850. At the Great Exhibition of 1851 this famous Diamond was found inferior to its glass model, and it was necessary to surround it with gas-lights in order to bring out its colours. The Russians have a very good Diamond known as the Orloff. It is about the size of a pigeon's egg, and one time formed the eye of an idol in the Temple of Brahma at Pondicherry. Brahma was robbed of it by a French deserter, from whom it found its way to a Greek merchant established somewhere on the shores of the Mediterranean, who sold it to Count Orloff, at that time in command of the Russian Mediterranean squadron, for half a million roubles, an annuity of 20,000 roubles, and a patent of nobility.

The Diamond manufacturers and Diamond chemists of the present day do not aim at producing exceptionally large stones; and as historical curiosities, to which an enormous price has always been attached, we may be sure that neither the Orloff nor the Koh-i-noor will lose much of their

present value. Meanwhile the Diamond merchants console themselves, in presence of the menace brought against their trade, by reflecting that many years ago, under the direction of a French chemist, M. Dupretz, carbon, free from every trace of foreign substance, prepared from crystalline sugar-candy, was made to deposit microscopic crystals which had the hardness of Diamond powder and the general characteristics of Diamonds and that nothing came of M. Dupretz' process. As to whether the new system of manufacturing Diamonds will injure the legitimate business we have no means of judging; but Diamond manufacturers and Diamond merchants are agreed as to the inoffensive nature of the microscopic Diamonds produced by chemical agencies.—*Pall Mall Gazette*, January 30, 1880.

THE IMPERIAL STATE CROWN OF FRANCE.

*The Weight and Value of the Diamonds of the French Crown,
made in 1791.*

NAMES.	Carats, total.	Value in Francs.
The Regent ...	136	12,000,000
Blue Diamond ...	67	3,000,000
Sancy ...	53	1,000,000
Golden Blies ...	51	300,000
The Crown ...	28	250,000
The Ebenda ...	26	150,000
Pear-formed ...	24	200,000
Mirror of Portugal ...	21	250,000
The Crown ...	20	65,000
The Ebenda ...	20	48,000
3, each one of about 18 Carats ...	55	180,000
3, " " 17 "	51	118,000
The Tenth Mazarin ...	16	50,000
3, each about 14 Carats ...	43	205,000
2, " 13½ "	27	95,000
4, " 11 "	46	50,000
4, " 10 "	41	94,000
6, " 9 "	56	130,000
35, " 7 "	249	472,000
17, " 5 "	90	164,000
21, " 4½ "	92	113,400
29, " 3½ "	98	92,500
88, " 2½ "	207	88,050
94, " 1½ "	149	60,800
13, " 1 "	13	2,160
37, " 3 Grains	27	5,027
433, " 2 "	229	39,737
679, " 1½ "	79	13,277
229, " ¼ "	16	2,560
1711, ...	2,030	19,238,511

Semi-brilliants.

NAMES.	Carats, total.	Value in Francs.
2, each piece about 7 Carats	14	14,000
1,	6	8,000
2, " " $\frac{4}{2}$ "	8	10,000
4, " " $3\frac{1}{2}$ "	13	14,000
1,	2	1,200
10,	43	47,200

Rose Diamonds.

2, each piece about 21 Carats	42	50,000
1,	4	1,200
5, " $3\frac{1}{2}$ "	17	14,400
1,	2	2,000
5, " 2 "	11	4,900
2, " $1\frac{5}{8}$ "	1	400
95, " $\frac{3}{4}$ "	33	3,375
340, " $\frac{3}{4}$ "	67	6,725
1,	50	8,100
452,	227	91,100

Semi-brilliants and Roses without statement of their weight.

	FRANCS.
4 Pieces, worth	40,000
10 " "	394,000
478 " "	12,000
473 " "	25,000
Set " "	1,064,000
2 " "	300,000
	1,835,000

Copy of a List of Gems in the French Regalia, taken by command of Napoleon, in 1810.

Statement of object.	Name of Stone.	No. of pieces.	Weight Carats.	Value Francs, Cents.	Total value Francs, Cents.
Crown ...	Brilliants ..	2506	1872	11,686,504 85	
	Rose ..	146	...	219 0	14,702,788 85*
	Sapphire..	59	120	16,065 0	
Sword ..	Rose ..	1659	308	...	261,365 99
Another Sword ..	Brilliants ..	410	135	...	71,559 30
Sword ..	Do.	1576	330	...	241,874 73
Plume of feathers and bird ..	Do.	217	341	...	273,119 37
Epaulette ..	Do.	127	102	...	191,834 06
Mantle Clasp ..	Do.	197	61	30,605 0	68,105 0
Shoe, Clasp and Garter	Opal ..	1	...	37,500 0	
Hat Button ..	Brilliants ..	120	103	...	56,877 50
Rosettes on Hat and Shoe ..	Do.	21	29	...	240,700 0
Order of the Holy Ghost ..	Do.	27	83	...	89,100 0
Order of the Legion of Honor ..	Do.	418	194	...	325,956 25
Cross of the Legion of Honor ..	Do.	393	82	34,525 95	
Ornaments of Rubies and Brilliants ..	Rose ..	20	...	40 0	44,678 75*
Ornaments of Brilliants and Sapphires ..	Brilliants ..	305	43	10,080 0	
Ornaments of Turquoise and Brilliants ..	Rose ..	15	...	30 9	
Parure of Pearls ..	Rubies ..	399	410	211,336 68	
Collar ..	Brilliants ..	6042	793	181,925 41	393,753 59
Ornament ..	Rose ..	327	...	496 50	
Comb ..	Brilliants ..	3837	558	129,051 0	283,816 09*
Girdle Buckle ..	Sapphires ..	67	768	153,865 0	
	Brilliants ..	3302	434	87,920 63	130,820 63
	Turquoise ..	215	...	42,900 0	
	Pearls ..	101,5912	...	1,164,123 0	1,165,163 0*
	Rose ..	2320	...	640 0	
	Brilliants ..	26	106	...	133,900 0
	Do.	9175	1033	...	191,475 62
	Do.	250	92	...	47,451 87
	Do.	480	49	...	8,352 50

* The reader will observe that the totals marked thus (*) are full of mistakes, probably on the part of the printer. Having no means of comparing the figures which we have copied above with any other, and of finding out whether the mistakes belong to the totals or to the particulars, we have thought it useless to cast up a grand total.

THE PEACOCK THRONE OF SHAH JEHAN.

THE *Tukht-táus*, or the Peacock Throne of Delhi, is one of the best specimens of the pomp and prodigality of the Mogul Emperor Shah Jehan. The name is derived from a peacock, with its tail spread (represented in its natural colors in Sapphires, Emeralds, Rubies, and other jewels), which formed the chief ornament of a dazzling mass of Diamonds and precious stones that were encrusted in the Imperial seat. Tavernier, who saw this wonderfully constructed throne, does not seem to disbelieve in the popular estimate of the article which is stated to have cost nearly six millions and a half sterling.

THE TAJ MAHAL.

THE *Taj Mahal* is a corruption of *Mumtaz Mahal*, the name of Shah Jehan's Queen, whose tomb it forms. It is situated at Agra in the North-Western Provinces of India, and is "a mausoleum of white marble decorated with mosaics, which, for the richness of the material, the chaste-ness of the design, and the effect, at once brilliant and solemn, is not surpassed by any other edifice, either in Europe or Asia." The building on the outside is of white marble with a high cupola and four minarets. A lofty hall, of a circular form, lies in the centre of the inside, under a dome, in the middle of which is situated the tomb, surrounded by an open screen of well-worked tracery composed of marbles and mosaics. The walls are also of white marble, their borders being decorated with flowers in mosaic. The materials used for the mosaic work are Lapis-Lazuli, Jasper, Heliotrope, a sort of golden stone (not well understood), with Chalcedony and other Agates, Carnelians, Jade, and similar other stones. "A single flower in the screen," says Mr. Voysey (*Asiatic Researches*, Vol. V,) "contains a hundred stones, each cut to the exact shape necessary, and highly polished." The mosaics are said to be the workmanship of Italians. "It is singular," remarks an eminent historian, "that artists of that nation should receive lessons of taste from the Indians."

VIEWS OF ARABIC AND PERSIAN WRITERS ON GEMS AND STONES.

THE FORMATION OF STONES.

Arabic, Huzur; Persian, Sung; Hindi, Puththur.

FINE pieces of earth are transformed into stones when they remain close and compact for a length of period, and take into their elementary watery substance, the elements of heat and dryness. Of the four elements that combine to produce stones,—*viz.*, heat, cold, dryness and moisture—the predominance of one or more over the others gives rise to the difference in their color. For example, white is the color of those stones in which cold and moisture exist in large proportions ; where they do in small proportions, the stones become blackish. Where heat and dryness prevail, the stones get a red hue ; where they have less predominance, the resulting color is yellow. Where the proportion of heat is greater than that of moisture, the stones turn black and hard ; but where both these elements are in small proportions, the stones assume the color of the *Lájeburd*. Where the heat and moisture are in equal proportions, the stones take the color which is produced by the mixture of white and red ; where these two qualities are in unequal proportions, the stones differ in color and quality, *viz.*, where heat preponderates, the

stones become blacker and harder than those where it does not; and where moisture prevails, they become whiter and softer. The inequality of the elements in the composition of the stones in particular portions of them determines the color and quality of the parts so affected.

It is simply an error on the part of European writers on jewelry to assert that the use of stones externally or internally has no practical influence over the human body or mind.

THE DIAMOND.

Its Properties, Varieties, &c.

*Arabic, Mâsh ; Persian, A'lmaš ; Hindustani, Hirā ;
and Sanskrit, Hiraka.*

TH E Diamond is a very hard and dry mineral, and is found in a variety of colors;—white, yellow, red, black, and greenish (called in Hindustani, *Tabliá*). The white specimens, full of flaws, are found in abundance; the red, yellow, black, greenish and the flawless *Khálísh* ones (*i.e.*, those stones which do not show through them tinges of any other color but their own), are rare. The spotless *Khálísh* stones of a white or any other color fetch the highest value in the market, if they are of a good large size. The birth-place of the Diamond lies principally in the Deccan, about *Kálákándár* (Golconda), *Jahná pánná* (Panna) and the Kokaf Mountains. The way to find out the exact locality of the Diamond in the Deccan is to dig up a hole in the ground and fill it up with water; then watch at sunrise the part which a sudden flash of the lightning may illumine at that time, and then to unearth the treasure which is sure to lie buried there.

The brilliance of the Diamond cannot be noticed in its primitive state, but it has to be brought out by the skill of the *Hukkák*, or the cutters and polishers of gems. The Diamond is also found in

the new island in the south known as Borazil (Brazil ?), but these specimens cannot approach the produce of the Golconda mines in clearness and hardness. The quality of the white Diamonds cannot be ascertained until they are cleaned by the *Hukkák* in the whetting instrument, by being first stuck to a piece of wood by means of shell-lac, and then rubbed over by the dust of the black variety. Like the *Talc*, and a species of yellow arsenic known as the *Bansi-patri Haritála*, the Diamond is full of joints, which are in some cases so imperceptible as to defy detection. In others they are visible to the human eye and can be opened out by those only who are acquainted with the nature of the thing. Those who assert that the Diamond can be cut by glass labor under a grievous error. Whenever it breaks, it always does so in triangular pieces. This stone obtains different names, according to its classifications. *Nawsadari* are those which resemble the carbonate of ammonia in color, and whose inside is clear as looking-glass. *Kabrasi* are those which have a silvery hue. Those that are white but have less of the intensity of color than that of the *Nawsadari*, go by the names of *Kaduni* and *Jáyoní*. Some people give the palm of excellence to the last variety. Such specimens as have the color of the iron in them are known as *Álmásh Hádidi*. The Diamond is incombustible, but it can be burnt by the Hindustani *Hakims* (medical practitioners), in combination with other

substances,—the powder so obtained being said to cure several kinds of diseases.

The Diamond is a dry stone and possesses the coolness of the 4th class. Some ascribe to it heating properties.

Marvellous and Medicinal properties.

IF worn, the Diamond has the virtue of imparting health to the body and of dispelling fear. It assuages the sufferings of a tedious labor-pain and brings on safe and speedy delivery, if tied round the thighs of the woman about to be confined. It destroys all enemies, if worn in the arms ; and cures epilepsy, if worn in the arms, after being cut into a hexagonal shape. If, in combination with other ingredients, it is used as a dentifrice, it renders the teeth bright and hard. But it is better not to use it for such a purpose, as the presence of a single particle in the stomach may produce death. If kept close to the teeth, it causes their fall. It is a fatal poison. If by accident, some one takes a quantity of it, his life should not be considered safe, until he is made to vomit it out by means of drinking a quantity of fresh cow's milk, (without being boiled), or some heated clarified butter (obtained from cow's milk), or by any other means, such as by applying the fingers to the inside of the throat. The soup of some fatty flesh is then to be given to the patient to complete the recovery.

R U B Y .

(a)—YÁCÚT.

Its Varieties, &c.

THE *Yácut* is one of the best of gems and a favorite of men. It is found in a variety of colours—red, yellow, *Kabud* (*i.e.*, blackish), green, white, and of the color of pestachio nuts. Of each of these colors, there are different degrees. Of all the specimens, that which goes by the name of *Rommani* (or, the color of the pomegranate), is considered to be the best; it is very hard, spotless and has reflecting powers like looking-glass. The largest and the properly cut ones fetch the highest value. Of red *Yácuts*, the following are some of the subdivisions: *Surkho humri*, or very red; *Surkho ordi* or rose-red; *Surkho Nárungi*, or of the color of the orange; *Surkho Jáfráni*, or of the color of the saffron; and *Surkho Nemui*, or of that of the ripe lemon. The following are some of the varieties of the *Kabud*; *Kabud Áshmán Guni*, or of the hue of the sky; *Kabud Koheli*, or of the color of *Surmá*, (a powder applied to the eyes); *Kabud Lájeburdi*, or of the color produced by the combination of blue and *Áshmáni*; and *Kabud Pestái*, or of the color of the pestachio nuts,—a rare specimen. That kind of *Yácut*, which is hard, clear, and has its color (whatever

it may be) evenly spread, without showing the faintest tinge of any other, commands the admiration of all jewel-mongers. The *Yácut* is next to the Diamond in hardness. The following is the order in the scale of hardness among the varieties : *Kabud*, red and *Pestái* ones, and the white one. Of the red specimens : *Surkho Humri*, *Surkho Ordi*, *Surkho Nárungi*, *Surkho Jáfráni* and *Surkho Lemui*. Of the *Kabud* ones : *Kabud Áshmáni*, *Kabud Koheli*, and *Kabud Lájeburdi*. The perfectly red specimens are called in Hindi, *Mánik* or *Padam*, and in English, Ruby. The yellow ones are known in Arabic as *Bosrák*, in Hindi, *Pokráj*, and in English, *Tuobus* (Topas ?). The blue ones are designated in Persian as *Nilum*, in Hindi, *Nilmund*, and in English, *Safiár* (Sapphire ?). The *Yácut* is found in the mines of sulphur and mercury. It is known that this stone is met with at Pegu, but the place about the mines is perfectly uninhabitable, as the earth thereof is black and hard, and frequently emits a sulphurous smell ; is surrounded by large trees, and is dry and rent in parts ; and, lastly, is the scene of a good deal of storm and thunder in the rainy season. The *Fakirs* (wandering mendicants) and the poor, who with difficulty collect stones from these hardly accessible mines, have, according to the laws of the country, to sell them to the king. If a private party buys them surreptitiously, and the fact becomes known, the whole of his estate becomes escheated to the

Government. It is said that a certain king had once attempted to proceed to the mines with a grand procession to get hold of good stones, but he could obtain nothing better than some small specimens found upon digging the earth on the surface. He had ultimately to desist, as the unbearable smell of sulphur threatened the destruction of nearly the whole party. From that period it was ordered that no one was to dig the earth deep for search of the gem. The *Yácút* is also found in *Borazil* (Brazil?), in the new Island discovered in the South (Australia?), and in the Chhayanát (?) Island. But the best specimens are those that come from Pegu. The Brazilian *Yácút* is large and clear, but it lacks the hardness of the Pegu specimens. No other variety than the red one is proof against heat. According to some, the red stones attain increased lustre by being subjected to heat. Some, again, assert, that the white *Yácút* which shows through it a tinge of reddishness, may be made red, by being put in an earthen pot to heat. But practice does not appear to bear out the truth of this statement. In fact, smoke, perspiration, oil and bad smell all serve to affect the color of the *Yácút*. The *Yácút* is not affected by heat or cold. It has the dryness of the 2nd class. The yellow varieties have the dryness and coolness of the 2nd class. The *Kabud* ones have the warmth of the 1st class, and the dryness of the 2nd. The white specimens remain

the same either by heat or cold, and have the dryness of the 1st and 2nd class.

Marvellous and Medicinal virtues.

THE wearer of the *Yáciút* obtains satisfaction of mind and strength of the brains. A *durm* dose of it, taken internally, cures epilepsy, insanity, cholera, and the spitting of blood ; causes free circulation of blood throughout the system, and prevents the devil (Satan) causing uneasiness of mind. It cures all kinds of poisonings from snake-bite, or from administration of poison by enemies. It frees the atmosphere from the pollution engendered by cholera. It purifies the blood, and brings back to its normal state the fatally quick action of the pulse. It invigorates the power of the soul. The wearer of the *Yáciút* in the form of a finger-ring obtains from the deity all the desires of his heart and becomes proof against thunder-stroke and cholera. Worn over the eyes or applied to them as a *surmá*, it cures all complaints of the vision ; over the mouth, it takes away the bad smell of it, allays thirst and gives constant satisfaction to the mind. It brings honor to the wearer. The dose for internal use is from one *kirát* (karat ? i. e., four barley-corns) to one *dáng* (16 barley-corns).

For a detailed account of burning the *Yáciút* to a fine powder, *vide* the work called *Kerábádin Kabir*.

(b)—LAL.

Arabic, Lá-al; Hindi, Lál.

LAL is a kind of precious stone of which no mention has been made in the ancient writings. It has been distinctly stated by the authors of *Mundá-ul-áházár* and *Nabdbosháná-dá*, that about 3,000 years ago, this stone was first found inside the mountains of Badakshan rent awain by an earthquake. It is a variety of the *Ydcút* (though it is less hard), and possesses the same color as that stone, viz., red. In some specimens it is reddish. It resembles the red hue of the *Irgu-áni* flower. The mines of this stone lie in Badakshan in the Turan countries (Independent Tartary), and also in the southern kingdoms (?). The specimens found in the former place are better and harder. Those that are seen in the latter countries are softer and a shade blacker. It is recorded in the Arabic work entitled “*Ázá-ábul beldán*,” that the sea-cows get the Lál stones from the Kokaf mountains, and put them on the ground when they come agrazing towards the Sarandip (Ceylon). The stone-gatherers, who remain concealed all about, then come out in stealthy steps, carefully throw lumps of clay over the stones left, and then retire. When, after grazing, these animals go back to the sea, disappointed at not finding the stones, and fretting and fuming with rage, those people come back and take away the precious



stones. The Lál possesses heat and cold in equal proportions, and belongs to the 2nd class of dryness.

Medicinal Properties.

THE wearing of the Lál gives contentment, prevents the spitting of blood, cures piles, and all diseases caused by the increase of phlegm. Applied to the eyes as a *Surmā*, the stone adds to their lustre. The dose for internal use is from one *Kirdt* or 4 barley-corns, to one *dáng* or 16 barley-corns. According to some, it is from 4 to 8 barley-corns.



C A T ' S - E Y E .

*Its Varieties, &c.**Persian, Juzá.*

THIS stone is found in the mines of *Ákik*, in Emen, Ha-osh, Kambayet, and Guzerat. It has joints in some of the specimens, as in *Talc*, and has the shape of human eyes. It is found to be of many colors :—white, red, yellow, and black. In order to make it more brilliant, it has to be cut first, and then, like the *Ákik*, placed in an earthen vessel and put to heat. *Bábáguri* is the name given by the Persians to such stones as are circular in shape and have their outside color different to that of the inside ; *Solemáni*, to such as are red or black ; and *Áyenelhur* (or *Lahasaniá*, in Hindí), to such as are green, or yellow, clear, and have reflecting powers like those of the looking-glass. The last variety is met with in the mines of *Yácít*. It is either hard or soft ; that which has two “lines” in it fetches better value than others. It has the dryness and coolness of the 2nd class.

Marvellous and Medicinal Properties.

THE Cat's-eye infuses hilarity into the mind ; cures pallor ; brings on safe delivery, in cases of protracted labor, if tied in the hair of the suffering woman ; causes infants suffering from hooping-cough, &c., to bring up phlegm, &c., when applied to their throat ; and protects them from witchery and evil-spirits. It cures lachryma, if applied as a powder to the eyes, and keeps the teeth clean if rubbed over them as a dentifrice. Its powder (obtained by burning) is said to heal sores, if applied to them, and causes new flesh to appear in the place of putrid matter. Its use is a safe-guard against unpleasant dreams.

PEARL.

Arabic, Lulu ; Per., Marowarit ; Turk., Ainchin or Anchu ; Hindi, Muktā or Moti. The larger varieties are called in Arabic "Dur." That which is the only content of an oyster and is very large, is known in Arabic as "Dur-re-mucknun" or "Dur-re-etim."

PEARLS are born of oysters and are either large or small in size. The latter are sometimes smaller than pistachio nuts; the former have sometimes been found to be as big as the eggs of sparrows (*Chataka*), and to weigh $13\frac{1}{2}$ mashas. But these are very rare. The white specimens are the best; they are lustrous, clear, and perfectly round. The following varieties are recognized: 1st, the *Bahrani* or those which are found about *Bahran* (Bahrain ?); 2nd, the *Hormozi* or those that are produced in *Hormoze* (Ormuz ?); 3rd, the *Ammani*, or those that come from the country of *Amman*(?); 4th, the *Surái Sukul*, or those that in appearance resemble the *Surái*,—the long-necked drinking pitchers used by the Mahomedans. The clean specimens are good, but they are inferior to the round ones. The worst varieties are those which are either yellow or black, and have no lustre about them. Pearls are to be found in the New Island in the South (Australia ?), Borazil (Brazil ?), Chhayalán (?) and other islands in that



direction; in Moorshedabad, in the big pond known as the *Motijheel*; in Sivagunj in Jahan-gir Nuggur(?); and in some of the rivers in Sylhet. These are all small, yellowish and dirty. The few large ones observed are like peas in size, reddish in color, and do not exceed 4 rutties in weight individually. Those that have been described above as found in Bengal are not real Pearls, but are some sort of water congealed. The Pearl-producing oysters are invariably found in deep waters and are covered with black fibres like the roots of trees. These are always associated with large pieces of stones. When they feel hungry, they open the sides and eat up all the small fishes, insects, and moss that come in the way. With the increase of the size of some Pearls, the oysters begin to grow larger and the fibres surrounding them get stronger. Such Pearls turn out very clear and large. Pearls are born in the central part of the oyster. As delay in taking out Pearls results in their assimilation with the oysters, all large oysters should at once be ripped open when found. It is said that when drizzles of rain (intended for the formation of Pearls), enter into the opened oysters and remain subsequently closed inside for a length of time in the depth of ocean, they become converted into Pearls. There appears to be no foundation for this statement. The real art of creating Pearls has been faithfully described in the work called "*Kerabádin Kabir*."



In coldness and dryness, the Pearl belongs to the 2nd class.

Marvellous and Medicinal Properties.

THE use of Pearls conduces to contentment of mind and to strength of body and soul. The burnt powder of this gem, if taken in with water, as *Sherbet*, cures vomiting blood of all kinds. It prevents evil spirits working mischief in the minds of men, takes off bad smell from the mouth, cures lunacy of all descriptions, and all mental diseases, piles, jaundice, all diseases of the heart, intestines, and stomach, stricture and excessive menstruation. Burnt Pearl mixed with water and taken into the nostrils as a smelling powder, takes away head-sickness. The burnt powder used as a *Surmá*, cures conjunctivities, cataract, lachryma, the swelling of the eyes, the painful sensation such as is caused by the entry of sand into them, and ulcers. It gives them increased lustre. Used as a dentifrice, it strengthens the gums and cleans the teeth. Rubbed over the body with other medicines, it cures leprosy and the white skin disease known in Arabic as *Bahac*, in Hindi as *Chhip*, and in Bengali as *Chhuli*. It cures all skin diseases. It stops bleeding from cuts and ultimately heals them up. Whether taken internally or externally, it is a sure antidote to

poison. It drives away all imaginary fears, and removes all bodily pain. To prevent its tendency to affect the brains, &c., it should always be used with the burnt powder of *Basud* and, in its absence, with that of the white mother-o'-pearl. The dose of the Pearl powder should not exceed *nim meskhal*, or $2\frac{1}{4}$ mashas.

The Pearl loses its color by contact with grease, dirt, bad smell and smoke. To wash it clean, a quantity of rice mixed with water should be put in an earthen vessel over the fire, and be taken out of it when the water is a little tepid; then rub the Pearls with the water for some time till they become clean. Very warm water may spoil the gems. According to some, rubbing Pearls with well-ground rice makes them quite clean. Some say that Pearls can be very well cleaned if fowls or pigeons be made to swallow them up, and the gems got out, a short while after, by ripping open their stomach. The heat in the stomach serves to clean them properly. It is said that Pearls lose their brilliancy to some extent in the morning and evening. *Kerábádin Kabir* contains full instructions as to how Pearls can be burnt, assimilated, and made into pills, powders, oils and *majooms*. The following is one of the processes by which burnt Pearls can be assimilated with each other: Strain the burnt powder well. Put this into a bottle with some lime-juice, and cork it up. Fill up half of an earthen vessel (*Handi*) with vinegar, and hang

the bottle over it by means of strings from outside, so that it does not touch the liquid. Cover the vessel up with an earthen dish, and keep it under a heap of cow-dung for 14 days. Then take it up, and after opening it, you will find that the powder had, after having been converted into water, become one congealed lump. According to some authorities, it is not necessary to pour vinegar into the vessel ; the result desired might be obtained by attending to the other conditions of the process.

C O R A L.

Its Varieties, &c., &c.

Arabic and Persian, Murján ; Hindi, Mugá.

THIS stone bears a resemblance to the branch of a tree, and is found to be of three colors,—red, black, or white. It is to be met with in Emen, imbedded in the earth under the sea. The tree is about a yard in height and has a number of branches attached to it, but these never bear any leaves, flowers or fruits. By the help of water and air, and nourished by the watery substance attracted towards it by the sun and the stars, it takes its birth among the surrounding stones, its size and magnitude depending on the intensity of the planetary attractions. It is also found in the seas in Tulas and Andálás. The following is the mode of taking it out of deep water:—A long piece of rope, with iron and lead tied to its end, is dropped in a certain place over which a boat is continued to be turned round and round, till the rope gets entangled with the tree, and brings it on the surface of the sea. Where the water is not very deep, divers are engaged to break the tree, tie it with rope and take it up. The cutters have then to cut it into the shape of stones. The first class *Mugá* should be large, red, clear and free from knots and holes. The next class should have the same qualities, except in color, which

should be white. The black ones come under the category of the last class. The *Murján* has the dryness and coolness of the 2nd, and according to certain authorities, of the 1st class. The black varieties belong to the third class.

Marvellous and Medicinal Properties.

A DOSE of *Nim-Durm* or $6\frac{3}{4}$ mashas of this stone is considered to be a good astringent, and a remedy for all sorts of bleedings. A *Durm* or $13\frac{1}{2}$ mashas is an antidote to all cases of poisoning. Worn over the belly, it cures all stomach-complaints; over the throat of infants, it stops their cries and protects them from fear and sudden starts while asleep. The *Murján* has the same attributes, when worn, as the stone known as the *Basud*.

A detailed description of the process of burning and powdering the *Murján* is to be found in the work known as *Kerábádin Kabir*.



THE EMERALD.

Arabic and Persian, Zumárrúd; Hindustani, Pánná.

Its Properties, Varieties, &c.

THE Emerald has its birth in gold and is always found imbedded in the gold mines. Originally, it was gold, pure and simple, its dryness and hardness having gradually converted it into a stone. For this reason, it is said that its color is green. It remains in the gold mine for 21 years continually, before it becomes hard as a stone. On account of their being found in the same mines, the Emerald and the Zuburzud have been pronounced by some to be one and the same stone, but, in reality, they are formed of different materials, and consequently bear separate names. The Emerald is capable of being cut, if rubbed against a file. Those Emeralds that have the color of the gold are known as *Záhábí*. Some assert that the place where this variety is kept is never infested with flies ; but this statement seems to have no foundation on fact. The *Záhábí* is thought to be the best species of the Emerald. There is another kind called the *Sayidi*, which comes from *Sayid Miser* (Egypt ?), and which, when looked upon, shows the reflection of a man with his eyes shut. The variety known as the new Emerald is called *Ra-e-háni*, after the *Ra-e-hán* flower, the green color of which it resembles. *Fustafi* is the



designation of the specimens which have the color of green mixed with black—*Fustafí* being the Arabic for pistachio nuts. This is called the old Emerald. *Sulkí* is the name given in Arabic to those stones which partake of the color of the Persian curry, *Chekundur*. Those that have the color of the pepper are called in Arabic *Junjári*, and in Persian, *Jungári*. *Kerásí* is the Arabic term for those which are like the *Kerás* vegetable in color. Those that bear the color produced by the mixture of white and green, go, in both the Persian and Arabic languages, by the name of *Sábuni*. But that variety is considered to be the best which is hard, clear, green-colored, and, unlike the *Talc*, free from joints and fissures. The Emerald has the coolness and dryness of the 2nd class.

Marvellous and Medicinal Properties.

WHETHER worn or taken as a medicine, the Emerald bestows contentment of mind, quickens the action of the pulse, gives nourishment to the soul, heart, brains, and stomach; cures epilepsy, removes all bodily and mental pains, stops the vomiting and purging of blood, is an antidote to poison and to bites of wasps, bees, scorpions, &c.; allays unhealthy thirst, and is a sovereign remedy for jaundice, liver-complaints, stricture, gravels, and leprosy. If administered in quantities corresponding with

the weight of 8 wheat-corns, to a patient suffering from the effects of poison or from the bite of poisonous insects, it neutralizes its deadly action —provided it is taken before the poison spreads all over the body. It stops the flow of a fluid substance from the eyes, (caused by weakness of the optical nerves), if it be applied to that part, in the shape of *Surma* or powder ; and brings out all the impurities of the eyes if it is kept constantly fixed before them. Its power of preventing epilepsy having been thoroughly believed in, kings and emperors were in the habit of putting this stone round the neck of their babies as soon as they were born. If it be set in a gold-ring and put on a finger, it would cure cholera. The ashes of burnt Emerald would heal up all ulcers if they are rubbed over the parts affected. If, at the time when Sol enters Libra (combined with air ?), one *Meskal*, that is, $4\frac{1}{2}$ mashas of Emerald, be set into a gold or silver ring of the same weight, and worn on the finger, the wearer would possess the power of striking terror into the hearts of all who would look at him. He would also attain his cherished objects and would detect the presence of poison, (that may have been secretly mixed with his food), by the fact of the stone perspiring immediately on its coming in contact with the edibles. The possessor of an Emerald would never become poor. If a serpent looks at this stone, it is sure to become blind, or, according to some, its

eyes would constantly discharge a peculiar rheum. But those who have practically put the above assertions to the test have come to the conclusion that neither the serpent becomes blind by gazing steadfastly at an Emerald, nor the possession of this stone secures wealth for ever. Many persons, on the other hand, who had in times of prosperity purchased Emeralds at a heavy cost, have been known to dispose of them at a nominal price, when fortune frowned at them. The dose of the Emerald, as an antidote to poison, is one *dang* or the weight of 16 barley-corns; the *Zuburzud* of the same weight may, in the absence of the Emerald, be used for the purpose. To prevent vomiting blood, the dose of the Emerald should be one *Kirat* (Carat), or the weight of four barley-corns. The stone called *Murján* may be ground into powder and given in cases of purging of blood, when the Emerald is not at hand.



Z U B U R Z U D.

Its Varieties and Properties.

IT has been said by *Hákim Aristatalis* (Aristotle?) that the *Zumárrúd* and the *Zuburzud* are found imbedded in one mine. The *Zuburzud*, which is born at the time of the combination of the sun, moon, and the star *Zohul*, is divided into three classes:—1st, the *Misry*, or those that are found in *Meser* (Egypt),—green, or reddish, and clear; 2nd, the *Kabrási*, located in the *Kabras* regions,—a mixture of yellow and green; and 3rd, the inferior variety known as *Hindi*, on account of its being found in *Hindustan*,—a combination of yellow and red.

This stone has the dryness and coolness of the 3rd (and according to *Hákim Altáki*, of the 4th) class.

Medicinal and Marvellous Virtues.

THIS stone has all the qualities of the *Zumárrúd*. It keeps the teeth clean, when used as a dentifrice, and the body in sound health; prevents the spitting of blood, and the stoppage or the discharge of an unusually small quantity of urine; cures gravels; increases the lustre of the eye when applied to it as a *Surmá*; and is a remedy for leprosy, when its burnt powder is rubbed over the part affected. The dose for internal use is half a *durm*. When worn, the



stone cures epilepsy, and helps a suffering woman to a speedy delivery, when tied round her thighs.

If one can cut this stone into the shape of a boat, when the moon enters the Pisces, and use it as a ring on the little-finger of the left hand, he can secure freedom from all diseases and calamities. This ring is also good for assuaging the pains of delivery, when worn by the laboring woman. If this stone be cut into the figure of a fish at the period of the moon's entering the Cancer, and be fixed near the fishing hook, by means of lead, it will enable the fisher to land a good number of fishes. It is asserted by the medical authorities that wine taken in a cup of this stone does not intoxicate the drinker.



THE TURQUOISE.

Arabic, Ferozuj; Persian, Ferozā.

Its Properties, Varieties, &c.

THE Turquoise has the color of the “cerulean vault.” It is to be found in Nishapore, Khozund, Kerman, Ázro-i-ján, in the mountains that surround Shiraz, and in the Vinut provinces. The largest, clearest and consequently the best stones are met with at Nishapore. The test of the purity of its color is that it should look bright by day and pale by night. The Turquoise is divided into 8 classes, *viz.*, *Fatahí*, *Azhari*, *Solemáni*, *Durlúi*, *Áshmángúní*, *Abdul Hámédi*, *Ándleshí*, and *Gunjúníd*. The first five varieties have the *Kháki* or earthy color; the rest are found in the Mountains of Vinut, and are considered to be inferior in quality. The Turquoise can be manufactured, by mixing five parts of fresh sulphur and one part of mercury, putting the mixture in a cold ground for a period of seven years, and exposing it for the whole time to the rays of the sun and of the star called *Zohul*. Those stones that are found in Kerman and Shiraz, have a tinge of the white in them, and are therefore designated *Sabánagí* or *Sirboom*. Those that come from Nishapore, Khozund, and Ázro-i-ján, have a dash of the blue in them, and hence their name, *Nilboom*. The produce of the Kerman mines now-a-days turns out better than that of the Nishapore ones.



The Turquoise has the dryness of the 1st class and the coolness of the 3rd.

Marvellous and Medicinal Properties.

THE Turquoise possesses the virtues of the *Bish* stone. It cures all diseases of the head and the heart. By application over the eyes in the shape of *Surmá*, it increases their lustre, prevents the fall of fluid therefrom, brings back the color of the pupils if they get white, and restores natural vision to those who are almost blind at night. It is a sovereign remedy for hernia, swellings, flatulence, dispesia, insanity and ulcers inside the stomach or abdomen. In combination with other ingredients, it would relieve and cure the pains and swelling of the body caused by assault. Whether taken with other drugs or simply with honey, it has the power of curing epilepsy, spleen, stricture, &c. In cases of poisoning or snake-bite, a *durm* or a quarter *tola* weight of Turquoise should be given with wine; for scorpion-bites, a third of this quantity would suffice. But as the above prescription may cause harm to the stomach, it should always have added to it a quantity of *katilá*. *Hakim Aristatalis* (Aristotle?) has limited the dose to one-eighth of a *tola*. Worn on the fingers as a ring, the Turquoise brings about happiness of mind, dispels fear, ensures victory over enemies, and removes all chances of getting drowned, or being struck with lightning, or of being bitten by snakes or scorpions. He who after looking at the moon on the *Pratipada* (the first day after new-moon), casts his eyes over this stone, becomes the master of fabulous wealth.

A G A T E .

*Persian, Ákik.**Its Varieties, &c.*

THE hardest, clearest, and best specimens of this stone are found in Yemen ; others are to be met with in Kambaláyet and in the banks of the seas surrounding the Empire of Rome. It is found to be of various colors,—red, yellow, white, black, parti-colored, and bi-colored. But none of these colors is durable. *Surkho jagrī* is the name given to those stones the redness of which is more intense inside than on the surface ; *Sáf Sukkák*, to those that are clear, and have reflecting powers like those of the looking-glass ; *Ndsábagá Ga-e-Sukkák*, to those which are not very clear and have not the reflecting powers of the looking-glass ; *Áblaki*, to those which are partly white and partly black ; and *Jútup kátí*, to such as have joints like the *Talc* and can be separated scale by scale. When taken out of the mines, the *Ákik* exhibits very little color, but shows a degree of clearness and reflecting power. The following is the mode of coloring it :—Put an *Ákik* inside an earthen, or, in its absence, a copper vessel, half filled with water, and tightly closed, and expose it to a brisk fire from the sides and a slow heat from the bottom, till the stone attains the desirable color. The lapidary's work would not affect this color at all. *Sujri* are those specimens

which have the figure of a tree or hill in them; *Jútap káti* are also known as the *Juzá*. There are other specimens which can be cut breadthwise and which are, if possessed of circular marks, called *Huzur Solemáni*, and, in Persian, *Bábáguri*. All these varieties are hard and form the ingredients of the *Bish* stone.

The *Ákik* possesses the dryness and coolness of the 2nd class;—the former in a less developed form.

Marvellous and Medicinal Virtues.

VARIOUS qualities are ascribed to this stone by the Mahomedan authorities. It cures insanity, when administered with water or with the *sherbet* of the fruit *Sheu* (a kind of apple). It proves a sovereign remedy for hemorrhage in the genitalic organs or in the rectum, for the spitting of blood coming out of the heart or stomach, for the unusual discharge of the menstrual fluid; for worms in the stomach; for swollen, hard boils and porous ulcers; gravels and spleen;—when taken with some medicine or with a quantity of water. As a *Surmá*, it adds lustre to the eyes. It prevents the bleeding of the gums, and renders them hard, when applied to the parts, as a burnt powder, mixed with that of the *Basud* stone and that of the *Márwáris* (?). It softens the anger of the wearer and prevents his quarrelling with others. The

use of such stones (*Ákik Lahamiká*) as have the reddishness of the water after washing raw flesh, in the shape of finger-rings prevents bleeding of all kinds. The wearer strikes terror into the heart of his enemies, obtains his heart's wishes from the gods, and becomes free from pain in the breast. He who attends the royal court, rubbing over his mouth the oil of *Jáytul* (?), with camphor, musk, and *Ákik*, secures very great honors and the favor of the king and of all others. The *Ákik* confers upon the wearer all the blessings that the use of the Turquoise does. Its internal use may do harm to the stomach, but this can be avoided by mixing it with *Katirā* or, in its absence, with the *Basud* stone.

B A S U D .

*Arabic, Kojul; Gr., Kojulun-nun; Lat., Kulure-un;
pure Arabic, Násef; Pers., Basud.*

IT would be wrong to say that the *Basud* is the root of the *Murján* stone (Coral). It has a distinct identity. It is a hard substance, full of pores like the nests of wasps; and is found in the sea-shores in the kingdoms of Yemen, Ambán, Persia, Maldives and of the other adjacent islands. The *Basud*, mistaken by some people for a kind of sea-weed, is brought by the waves to the shore, where, with the help of air, it gets hard. To separate this stone from *Murján* with which it is often confounded, the following experiment will be found useful: Grind both the stones into fine powder and put each in a separate glass mixed with water. The vessel holding *Murján* will be found to contain gelatinous substances sticking to its bottom, whereas the one containing *Basud*, will show no such thing. The best specimens of *Basud* are red, clear, and have the reflecting powers of the looking-glass. The white varieties are good to look at. The black ones become very hard. *Basud* possesses heat of the 1st class, and dryness of the 2nd.

Marvellous and Medicinal Properties.

USED as a medicine, *Basud* is a good astringent, and prevents excess of urine or motions. It takes away the mischief-making influence of the Devil over the human mind ; cures all kinds of ulcers, epilepsy, insanity (caused by the combination of phlegm and bile,) dyspepsia, gravels, spleen, piles, spitting of blood of all sorts ; discharge of bloody motions, stoppage of urine, and so forth. Half a *meskal*, i.e., $2\frac{1}{4}$ *mashas* of *Basud*, mixed with half the quantity of the gummy substance produced by the *Neem* tree, and with the white of fowl's eggs, is an efficacious remedy for the spitting of blood, or for the enlargement of the spleen, &c., &c. This stone takes off all fleshy protuberances caused by ulcers, and removes all signs of them, when rubbed over the parts affected. The powder, prepared from burnt *Basud*, hardens the gums and takes off the swelling thereof. As a *Surmá*, it gives lustre to the eye, and cures lachryma. The powder got by burning the stone cures itch and prickly heat, if put in bathing water and poured over the body. Mixed with balsam oil, it cures deafness, when applied inside the ears. Spleen, swollen body, worms and leprosy can be got rid of by taking four *dangs* of burnt *Basud* with *Sikun Zamin*. But as its use may engender stomach-diseases and give rise to troublesome belchings, it would be safe to put $4\frac{1}{2}$ *mashas* of *katirá* into the compound. Tied over

the abdomen, this stone is said to cure all diseases appertaining thereto. If any one melts this stone with equal weight of gold and of silver, and wears a ring made of the melted stuff,—at the time when the sun and the moon approach the star called *Zohárá*,—he is safe from epilepsy and witchery, and will have no trouble in life. If any one burns the black *Basud* and uses the powder obtained with the water intended for his bathing, he attains great physical strength.

The Process of burning Basud.

BREAK the stone into fragments and place these in a vessel made of *Courie*. Put this vessel overnight in an oven such as is used by those who bake bread. Take the pieces out in the morning and grind them thoroughly. Care should be taken that the stone does not get destroyed by being burnt altogether, in consequence of its remaining inside an over-heated stove. For accounts of medicines that can be prepared with this burnt powder, *vide Kerábádin Kabir*.



THE ESHUB.

Arabic, Huzrúl Busuf; Persian, Eshum.

Its Properties, Varieties, &c.

THE *Eshub*, sometimes called the *Eshut*, is a very hard stone, possessing, in different specimens, a variety of color. In the order of quality, the species known as *Já-e-oní*,—hard and clear as a looking-glass—comes first ; next, *Subj-má-en-zurdi*, the color of which is a compound of green and yellow ; next, *Subj-má-en Safédi*, a mixture of green and white ; and the last, *Káfuri* or the white specimens.

The *Eshub* has the dryness of the 2nd class and is cool.

Marvellous and Medicinal Properties.

If taken internally, the *Eshub* drives away fear, increases the powers of the digestive organs, cures insanity, and monomania of that kind which puts the patient under the impression that he is being beaten and abused by all men, and impels him to return the compliments. If worn, it cures stricture and the vomitting of blood that comes out of the chest. If worn on the neck, it cures the spitting of blood issuing from the lungs at the time of coughing. Gravels can be got rid of by making the sufferer take one *dang* or the weight of 16 barley-corns of the ashes of burnt *Eshub*,



along with the white wine. If tied about the thighs of the woman under painful labor, it would help her to a speedy and easy delivery. If worn on the arms, it dispels enchantment and prevents the fear of lightning. It would ensure release from all bodily pains, if it could be worn, after an image of a man has been engraved upon it at the period when the Moon enters the *Búrj-dtusi*. For the purpose of wearing, the quantity, prescribed by some, should represent $4\frac{1}{2}$ *mashas* in weight.

OTHER KINDS OF STONES.

(1)

Arabic, Huzrúl Áhámur; Persian, Sung-e-Sorukh.

L Á Á L.

THE Láál is a variety of the Diamond and has the color of the roots of the Coral. The slightest dose of it is likely to be poisonous.

(2)

Arabic, Huzrúl Ábábi; Persian, Sukur Sung and Sung-e-zukhum.

THIS stone is found among the stones in Arabia, and has the color of the tusks of the elephant. Rubbed into a paste and taken internally, it cleans the body and gives it a brightness. It also stops vomitting blood. If powdered and applied against all kinds of ulcers, it cures them entirely. As a dentifrice it keeps the teeth clean and strengthens the gums.

(3)

Arabic, Huzrúl Áshfá.

THE best specimens of this stone possess a white color, and belong to the 2nd class of heat and dryness. One of its chief virtues lies in its power of converting all watery substances into dry matter.

It prevents vomitting blood, and its powder cures all ulcers and the swollen parts of the body, if rubbed against them. If taken with spirits of wine, or with any *Sherbets*, (dose, 2 *dangs*, or the weight of 32 barley-corns), it proves to be a sovereign remedy for gravels or pallor.

(4)

Arabic, Huzrúl Áshákef.

THIS stone is either red, black or yellow. But whatever may be its external color, the stone will always show inside a mixture of black and sky-blue, when any of these gets broken. It is both cold and dry. Its powder has the same medicinal effects as the *Huzrúl Áshfá*. As this stone comes to be of constant use to shoe-makers, it has been designated *Huzrúl Áshákef*, the term *Áshákef*, in Arabic, meaning the shoe-makers.

(5)

Arabic, Huzrúl Afroge or Huzrúl Afrodí.

IT is a kind of stone which does not sink in water. It is found in Islamboul (Stamboul ?), in the Roman (Ottoman) Empire. Its powder heals all ulcers, and as a dentifrice, it strengthens the teeth. Taken internally, it has an astringent effect. An internal dose of one *dang*, or the weight of 16 barley-corns, is an antidote to poison by scorpion-bite, &c.

(6)

Arabic, Huzrúl Áfreki.

THIS stone is neither too heavy nor too light in weight, and neither too hard nor too soft. It has streaks of lines inside it. It is found in Afrecia (Africa?). If, with its qualities as to weight &c., as described above, it is found to possess an yellow color, the specimen is considered to be the best of all. It has the quality of dryness in a very little degree. Its burnt powder mixed with water cures all ulcers of the body, when rubbed over them. But if it be applied to painful parts, the pain will gradually increase. To guard against this fresh trouble, mix it with honey or spirits of wine. If the powder be mixed with wax, it will cure all ulcers caused by burns.

(7)

Arabic, Huzrúl Anágátes.

If rubbed in water, this stone will render it red like blood. It cures the swelling of eyes and lachryma, if applied to them, after being rubbed in milk taken from the teats.

(8)

Hurrúl Báraki.

THIS stone is very much like the *cowrie*. Some specimens look like the palm of the hand, but they are very thin. The stone is said to be born of the

lightning, in such places as Kofá (?). When the lightning fluid falls on the water which fills up excavations and small holes in the ground, it floats on the water for some time and then sinks under it. The stone is found in these places when the water dries up perfectly. Dropsy and inflammation of the navel and of the whole stomach can be cured by means of this stone, if used in the following way :—Grind the stone into fine powder, mix it up with water and then dry it in the sun. Continue doing so till the powder soaks in four times as much water as was first put in ; and then apply the powder round the navel, in the parts affected.

(9)

Huzrúl Báhári.

THIS stone is white, round and hard. It contains a kind of “seed” inside, which makes a rattling noise when the stone is shaken. It is always found on sea-shores, and is considered by some to be a kind of sea-animal, cast up to the shores by the waves, when it is dead. But nothing definite has yet been known of the thing. It cures gravel, when taken in quantities weighing two *dangs*, or 32 barley-corns.

(10)

Huzrúl Bohirá.

THIS is a stone of a black color, and is so thin that, by the slightest contact with fire, it becomes hot. It has no healing properties in itself, but in conjunction with proper medicines, it is found to be efficacious in curing ulcers and swellings of any part of the human body.

(11)

Huzrúl Baram.

THIS is a black stone, found in Khorassan. Taken internally, it cures the spitting of blood. As a dentifrice, it strengthens the gums.

(12)

Huzrúl Bar.

THE *Bar* is a white, round, and clear stone, found in the seas in the county of Hejaj (?). If rubbed a little in water and taken, it brings on copious urine. Tied over the bladders, this stone can bring gravels out of persons suffering therefrom, with the urine which it renders free and clear. A similar kind of stone is found inside the mother-o'-pearl in the oceans in Jiddah. But it is black and very much inferior to the *Bar*. No one has yet examined the properties of this stone.

(13)

*Huzrûl Bukur or Khuzrawol Bukur; Hindi,
Gaudahan.*

THIS stone is found inside the "Bile" of the cow. In size and color, it is like the yellow of the fowl's egg. It tastes very bitter. When it is taken out of the stomach of the cow, it gets dry and becomes very hard. It also assumes a black color and gets wrinkles all over its body. This stone is sometimes long, or round or triangular in shape. It can be converted into any shape, when taken out of the stomach where it remains very soft. Its weight ranges between one and four *meshkals*. The virtues of such of the stones as are born in the teats of the cows have been fully described in the work known as *Fâd-e-zuhur*. The existence of this stone in the body of cows is traced by their general outward symptoms. Such cows as have the stone in them get gradually emaciated; the color of their bodies becomes yellow, that of their eyes, yellow and white, and they keep constantly bleating. Of the animals so affected, only one or two per cent. happen to have the stone inside their stomach. The best specimens of these stones are large and hard.

Huzrûl Bukur belongs to the 2nd class of dryness and heat. But *Hakim A'ltâki* (?) places it in the 2nd class as regards dryness, and in the first, as regards heat.

Its Medicinal Properties.

Huzrúl Bukur is less powerful in the art of healing than the stone called *Huzrúl Tis*. It cures all boils, swellings, ulcers and gravels, as well as excessive discharge of urine and menses. It also relieves the disease which is known to affect the left thighs of little children in Bengal and in the North-Western Provinces of India, and which is designated in Persian as *Rádbá-o-Khafá-e-hábíá*. If applied to the eyes by itself or with other medicines, it improves the vision and cures lachryma. Rubbed over the body, it cures piles, ulcers, and white leprosy, and other discolorations of the skin. It brings on speedy relief from prickly heat, itch, and other skin eruptions, if it is ground with a little quantity of water, (in which the spice *Dhoniá* has been kept for some time), and then applied to the body. In order to make hairs, grown gray with white leprosy, resume their natural color, root them out of the head, and put thereon the paste obtained by rubbing the stone with spirits of wine. It stops lachryma, if a particle of it, of the size of a lentil, mixed with the juice of the vegetable called *Chekend*, is taken into the nostrils as a snuff. If two bits of it (each of the size of a lentil) be taken, after bathing, with some laxative, for some days, and be accompanied with the diet of the flesh of strong and plump fowls and kids, the patient must ere long become a strong fat man.

Head complaints are sure to follow, if the internal use of this stone is not attended with that of *Katirā*. Doses of two *kirats* (sixteen *mashas*) and one *meskhal*, (*i.e.*, 100 wheat-corns) are poisonous in their effects. The stones that are taken out of the bile of the cow are productive of better results than those found in the heart of that animal.

(14)

Huzrúl Belláor.

THIS well-known stone is white and clear as looking-glass. It is harder than lead. It can be worked into cups, drinking glasses, plates and lenses for microscopes, &c. Kept close to a person, it prevents his dreaming bad dreams and being a subject to sudden starts while asleep and dreaming. Gazed upon fixedly for some time, this stone cures lachryma. Rubbed over the teats of women, in which the milk has dried up, it brings on a copious flow. It becomes very clear after being steeped in sheep's milk for some time. Cut round, with a thick point in the centre, and gradually thinned down the sides and then fixed on the openings of the microscope, it helps one in looking over a great distance. If a glass is cut in a similar manner and used with the same view, it serves the same purpose.

भारतवर्षका जहरीलोगोंका मत ।

बर्जमान जहरी लोगोंका मतके अनुसार चौराशी सङ्गका विवरण लिखा जाता है। जहरी लोग पत्थरको सङ्ग कहते हैं, लेकिन जहरी लोगोंका एक जुदा मत या कोइ प्रसिद्ध ग्रन्थ नहि है। उनलोग संस्कृत, आरबी और पारसी ग्रन्थसे थोड़े थोड़े मत लय करके एक मत खड़ा किया; इसका प्रमाण यही की उनलोग जो सब नाम आदि व्यवधार करते हैं, तिसका कोइ कोइ संस्कृतमूलक, कोइ कोइ आरबीमूलक और कोइ कोइ पारसीमूलक, कोइ कोइ नाम उनलोग अपनेका भाषामें प्रस्तुत कर लिया। जहरीलोग जीस चौराशी सङ्गका नाम कहते हैं, कोइ एक जहरी वह सबका वयान करणे नहि शके। इस कारण इमने बज्जत् अनुसन्धान करके आरबी आदि बज्जत् जातका जहरीलोगके पाश्शे यही चौराशी सङ्गका विवरण संग्रह किया। लेकिन इस माफिक छोने शके की एक जातका सङ्गका दोनो भाषामें दोनो नाम भवे, इसके कारण यही है, की भिन्न भिन्न जातका जहरीके बातके उपर एकीक करके इमने वह सब विवरण लिखा है।

भारतवर्षके जहरीलोग चौराशी प्रकारका सङ्ग कहते हैं, लेकिन इटालीयान आदि इउरोपका जात जो सब सङ्ग संग्रह किये हैं, उसका संखा चौराशीसे बज्जत् ज्यादा होता है। भारतवर्षमें चौराशी सङ्गका नाम प्रचलित

THE VIEWS OF THE MODERN HINDUSTHANI JAHARIS (JEWELLERS).

The Eighty-four Sungs.

IT would appear from what has been gathered from the Hindustani jewellers of the day that nothing like original authoritative views on jewels were known among them from time immemorial. The views of the modern jewellers are based partly on Sanskrit, partly on Arabic, and partly on Persian authorities, supplemented by their own opinion, arrived at by practical experience, as to the value, quality, or defects of gems. These views have come down by tradition from generation to generation and are now accepted as the recognised opinion of the Hindusthani jewellers. The names of the gems enumerated by them are, for the aforesaid reason, found in some instances to be in Sanskrit, in some other, in Persian or Arabic, and, in a great many, in Hindi, or a dialect of their own.

The Italians and other nations of Europe have collected a much larger number of precious stones than those enumerated by the jewellers of Hindusthan. The term by which modern jewellers designate jewels and stones is called *Sung*. The number of *Sungs* known to the jewel-merchants in this country and in use among them is eighty-four. These are the species that the Emperor Humayun of Delhi was able to collect and with which Shah

चौनेका यही कारण है, की दिल्लीका पातसा आकवरके पिता डमायुन पातसा दूंराजी १५४५ या ४६ सालमे हीरा आदि सङ्का संग्रह करणेको मन करके वज्ञत् अतुरन्धानसे चौराशी प्रकारका सङ्कसे अधिक संग्रह करणे नहि शके, इस कारण ये तक भारतवर्षमे चौराशी सङ्कका नाम उल्लेख देखा जाता है। बाद उसके दूंराजी १६५८ सालमे साहजान पातसा जिस वक्त आग्रामे ताजमहल नाम करके एक समाधि-मन्दिर अपने बेगमका कबर पर बनाया, तिस वक्त अपने परदादाके संग्रह किये तिस चौराशी सङ्कसे तिस समाधि-मन्दिरके देवाल पर नाना रकमका छक्का, लता, पशु और पक्षी आदिका प्रतिमूर्ति बनायके अपने अतुल ऐखर्यका, बेगमका उपर अलौकिक प्रणयानुरागका और भारतवर्षके कारिंगर लोगोंका कारिंगरिका शेष सीमा देखाय दिया। आभि तिस सब सङ्कका अधिक भाग कालका उदरमे पड़के वही समाधि-मन्दिरका शोभानाश किया।

जहरीलोग पहिले सब रत्नको दुइ भाग करते हैं। जिस सब रत्नके भितरसे आला नेकालते हैं, उसको बौद्ध और जिस सब रत्नके भितरसे आला नहि नेकालते हैं, उसको गदुद कहते हैं। वही दोनो भागको फेर कसमे आवल, कसमे दोयेम और कसमे सेथम यही तिन श्रेणीमे विभाग करते हैं; नौ रत्न कसमे आवल, सेवाय नौरत्न जिस सब पत्थर गहनेमे व्यवहार होते हैं, तिस सब कसमे

Jehan decorated the *Tajmehal*, with mosaics representing the figures of birds, animals, trees, and so forth, thus giving evidence of the vastness of his wealth, the depth of his regard for the Empress, and the extraordinary skilfulness of the Indian artists. The cruel hand of time has now defaced much of the beauty and splendour of the *Tajmehal*, by causing the disappearance of most of the stones that formed the mosaics. The names of the eighty-four *Sungs* which have presently been collected from Hindusthani jewellers will be found in due course. In consequence of the inability of any single jeweller to enumerate all the eighty-four specimens, they have been collected from a variety of sources, and it is therefore not unlikely that among these eighty-four kinds there might be some which have in one place been set down by their Hindi names and in another by their Persian designations.

Jewellers divide gems and stones into two classes, *viz.*, *Bir* and *Gudid*; *i.e.*, transparent and opaque. These two kinds are subdivided into three classes, *viz.*, *Kusme A'val*, *Kusme Doyem*, and *Kusme Seyum*. The nine precious gems as recognised by Sanskrit authorities come under the head of *A'val*. Other stones used in jewelry come under the class *Doyem*; and the rest, out of which cups, mortars, pestles, and the like, are made, come under the designation of *Seyum*.

With the exception of the Pearl, Cat's-eye and Coral, all stones are generally cut into any of the

दोयेम और तत्सेवाय जिस पत्थरसे कठोरा, खल आदि बनावते हैं, तिस सब कसमे सेवम श्रेणीभूक्त होता है।

मोति, लशुनिया और सुङ्गा सेवाय और सब रबके कुतवी, आठोंयास, सोंरो और गेह्रा यही चार घाट होता है। आयतचेत्र या वहिके समान चौकोणा घाटको कुतवी घाट; आठकोणा घाटको आठोंयास; देखनेमे पानके समान, लेकिन नीचेमे थोड़ा चौड़ादार घाटको सोंरो घाट और गोल घाटको गेह्राघाट कहते हैं। कुतवी घाट ठिक चौकोणा होनेसे उसको चौखोटा कहते हैं। जिस आठोंयास देखनेमे प्राय करके गोल है, उसको ठासा आठोंयास और जो आठोंयास लम्बापन है, उस्को तुला आठोंयास कहते हैं। सोंरो घाट तेकोणा होनेसे तेकोणा सोंरो और ठिक पानके समान होनेसे पानघाट कहते हैं। गेह्रा घाट वादामका समान होनेसे वादामचा घाट और थोड़े लम्बा होनेसे तूलानी घाट कहते हैं।

१ हीरा।—गोलावी, बनस्ति, नीलवज्र, वसन्ती, गङ्गच (अत्यन्त कहा हीराको गङ्गच कहते हैं, उसके ऊपर आंखके छानीके समान दाग रहते हैं, उसको चाल या अवरक कहते हैं, नरम हीरामेमी काटनेके दोषसे चाल होता है, यह अति खाराप, वह दोषसुक्त हीरा मृत्युकी कारण है), कलठी, सफेद, भूरा, पौला, काला, कफ और

four shapes or *gháts*, viz., *Kutbí*, or the oblong shape; *A'thonyás*, or the octagonal; *Sonro*, or the shape of the heart, and *Gerddá*, or the circular shape. The *Kutbí* is called *Choukhontá*, when the stone takes the shape of a square. The *A'thonyás* is called *Thás A'thonyás* when the facets of the octagonal cut are so small as to render the surface almost circular, and *Tulá A'thonyás* when the stone is cut into an octagonal figure a little elongated. When the *Sonro* becomes almost triangular, the cut is said to be *Tekoná Sonro*; when it takes exactly the shape of a *pán* or betel-leaf, the cut is called *pán ghát*. When the *gerddá* takes the form of a *Bádám* or almond, the cut is known as *Bádám-chá*; when it is oval, the cut is called *Tilání Ghát*.

1. *Hírá*—The following are the varieties of the Diamond :—*Golábí* (rose-red); *Bunnuspati* (green); *Nil Bayra* (Blue Diamond); *Basantí* (yellowish white); *Guruch* (a very hard Diamond,) with a thin skin called *chál* or *Abrück* on the surface. Such coating may be taken by soft Diamonds owing to the unskilfulness of cutters. The wearer of a Diamond defective in this respect is liable to death. *Kulthí*; *safed* (white); *Bhúrá* (ash-colored); *Pílá* (yellow); *Káldá* (black as ink); *Kuf* (of the color of the catarrhal mucus); and *Yogíá*.

बोगिया हीरेकी यही क्य जात है। पक्षना, किटा, गाढ़ा और धूमर यही चार प्रकारका अयेव हीरामे होता है। हीराके भितरमे जो चिर देखा जाता है, उसको पक्षना अयेव कहते हैं। हीराके भितरमे कालापन लिये ज्ञये सुखी जो दाग रहते हैं, उसको किटा अयेव कहते हैं, यही किटा शुद्ध काला होनेसे काला किटा, शुद्ध लाल होनेसे लाल किटा, या लाल दोष और पांसको समान होनेसे भूरा किटा कहते हैं। हीरेके बीचमे गर्ज रहनेबे उसको गाढ़ा अयेव कहते हैं। हीरामे इसमाफिक किटा रहते हैं, की वह किटाको कोइ बक्क देखा जाता है और कोइ बक्क देखा नहीं जाता है, उसको धूमर अयेव कहते हैं। जिस हीराके कट समान नहि होता है, उसको खंरीला कहते हैं, यहभी अयेवके बीचमे गिनति है। हीराके छोटा तुरसुली।

२ माणिक।—चोलावर्ण (खुब लाल), विनीसी (थोड़े कालापन, यह अति साराप), ताङ्गावत (चिर-दार साराप), गुलगुं (जरदपन), आत्लसी, आतसी और खयरा (काथके समान रङ्गदार), यही क्य जातका माणिक होता है। चिर (फाटा), दुधक (दुधके सरका माफिक दाग),

The following four defects in the Diamond are recognised :—

- (a) *Puchhná*, i.e., the fissures observed inside the Diamond.
- (b) *Chhitá*, i.e., the red spots (mixed with black) observed inside ; *Kálá chhitá*, i.e., the black spots seen inside ; *Lál dosh*, the red spots ; *Bhúrá chhitá*, the ash-colored spots.
- (c) *Gárá*, i.e., holes observed on the surface of the Diamond.
- (d) *Dhúmur*, i.e., very minute spots visible at times in any portion of the Diamond. According to some jewellers, *Khunríd*, or irregularity in the cutting of the facets, is reckoned as one of the defects of the Diamond.

The *Turmuli* sometimes passes muster for the Diamond.

2. *Mánik*—*Choldbarna* (deep red) ; *Binausi* (red with a tinge of black)—a defective specimen ; *Tánjávat*, with fissures—a defective specimen ; *Gulgún* (with a shade of yellow) ; *A'tlasí* ; *A'tasí* ; *Khayrá* (of the color of the catechu).

The following defects are recognised in the Ruby. *Chir* (fissures) ; *Dudhuk* (milky imperfections) ; *Abruk* (scales like those of the talc) ; *Dábhá* (absence of "water") ; *Binausi* ; *Párek*, (fissures and milky imperfections combined) ; *Jutlá* (the presence of a yellowish hue in addition

अभ्वक (अभ्वके समान दाग), डाभा (पाणि ना रहना), पारेक (दुधके साथ चिर), विनोसी (कालापन), जटला (अयेवके भितरमे जरद-पन), जावला (अयेवके भितरमे गोलावी या कालापन) यही कथ प्रकारका अयेव माणिकमे है । माणिकके खोंटा नरम ।

३ लशुनिया ।—कणकचेत (विष्णुके आँखके समान रङ्गदार), धूमचेत (धौंयेके समान रङ्गदार), श्यामचेत (काला), घिउचेत (घिउका समान रङ्गदार), कलकेजाका (नया खानका), हाड़िया (वेसूती), लशुनियाका यही कथ जात है । चिर, चादर, और गदुर यही तिनो प्रकारका अयेव लशुनियामे है । सूत सब जगहमे होनेसे चादर अयेव और कोइ स्थान सच्छ, कोइ स्थान असच्छ होनेसे गदुर अयेव कहते है । लशुनियाका खोंटा कर्केतक ।*

४ मोति ।—मियानौ (कालापन), सुरमड़ (थोड़े काला-पन), चूणाखाड़ी या तामची (लालापन), पुरबी या कुड़कुड़ (कोटे और नागोल), कचिया (मयला), बिरेहीन (सीसाके समान रङ्गदार), काहेल (खुब सफद, वसरामे होता है), मिंली वसरा (पीलापन), टुटगुड़ी (थोड़े

* कलकेजामे रहनेवाला राजा राजेन्द्रनाथ मञ्जिकके मोकाम पर एक दोरङ्गा लशुनिया है, इसमाफिक लशुनिया अयेवी, यह अयेवसे बज्जत् हानि होता है, वह राजाके एक लेड़का यह लशुनियेको पहरेनेसे मर गये । कोइ कोइ लशुनियामे हरफ रहते ह, यही ग्रन्थकारके पाठ एक लशुनिया है; उसमे (S) इंराजी यस देखा जाता है । वही हरफ ग्रन्थकारके नामके पहिले हरफ है ।

to any defect); and *Jávlá* (the presence of rose-red or black color in addition to any defect).

The *Nurum* sometimes passes muster for the Ruby.

3. *Laśuniyá*—*Kanak-kshet* (like the eye of the cat); *Dhúm-kshet* (smoke-colored); *Syám-kshet* (black); *Ghiukshet* (of the color of the ghee); *Kalcuttáká* (born in the new mines); and *Háriyá* (having no “lines”).

The following are the defects of the Cat’s-eye;—*Chir* (fissures); *Chádur* (“lines” covering all the surface); *Gadur* (transparency in some portions and opacity in others).*

The *Karketaka* sometimes passes muster for the Cat’s-eye.

4. *Moti*—*Miyáni* (blackish); *Surmayí* (a little blackish); *Chundkhári* or *Támchi* (with a tinge of red); *Purabí* or *Kurkur* (small-sized and not perfectly round ones); *Biherín* (lead-colored); *Kachiyá* (pale-colored); *Káhel* (very white, and found at Bussorah); *Singlí* (yellowish); *Tutguri* (bluish); and *Jádám khári* (greenish).

The following *gháts* or cuts are approved; viz., *Sírá*, *Gol*, *Kumur*

* Bi-colored Cat’s-eyes have inauspicious properties in them. One such specimen is in the possession of Rajah Rajendra Mullick of Chorbagan, Calcutta. This stone is alleged to have caused the death of his third son who used to wear it.

The author of this work has in his possession one Cat’s-eye which bears upon its surface the mark of the letter S, the first letter of his initials.

नीलापन), और जादाम खाड़ी (सबुज-पन), वही क्य जातका मोति होता है। सीरा, गोल, कमर और पारा मोतिका यही चार घाट है। यही चार घाटका पांच पांच भेद होके बिश रकम होता है। बिश रकम मोतिका नाम, (१) कुलकी, (२) सीरा, (३) चौथ सीरा, (४) सुजनी, (५) गाभा, (६) खड़ीगाभा, (७) तौरगाभा, (८) आ, (९) कमड़, (१०) खड़ी कमड़, (११) ठेठि कमड़, (१२) बठला, (१३) आनसा, (१४) सिंहिं आनसा, (१५) चिकनि आनसा, (१६) चिपटी आनसा, (१७) पारा, (१८) चुखा पारा, (१९) कड़ा पारा, और तिलिया (२०)। गरज (गर्जके समान बड़े दाग), लहेर (छोटे गर्जके समान दाग), भड़कन (कोइ जगहमे बड़े गर्ज कोइ खानमे छोटे गर्ज), चोड़ा (अति छोटे छोटे गर्ज), घडत् (टोलपडा); यही क्य प्रकारका अयेव मोतिका है। तामची और ठुठगुड़ी यही दो जातका मोति आच्छा है, लेकिन काहेल जातका मोति सबसे आच्छा और उमदा है। मोतिका खोटा विलाती मोति।

५ गोमेद।—गोमेदका एकी जात है, चिर, चिटा और अवरकी यही तिन प्रकारका अयेव गोमेदमे है। गोमेदका खोटा तुरधावा।

and *Párá*. Each of these four cuts is divided into five classes.

The following are the names of the twenty kinds into which Pearl is thus divided :—1, *Kulkí*; 2, *Sirá*; 3, *Chauth-Sirá*; 4, *Sujní*; 5, *Gábhá*; 6, *Khari Gábhá*; 7, *Tir-Gábhá*; 8, *A'n*; 9, *Kumur*; 10, *Khari-kumur*; 11, *Thethi-kumur*; 12, *Butlá*; 13, *A'nsá*; 14, *Sinti-A'nsá*; 15, *Chikni-A'nsá*; 16, *Chiptí-A'nsá*; 17, *Párá*; 18, *Chukhá-párá*; 19, *Kará-Párá*; 20, *Tiliyá*.

The following are the defects : *Guruj* (holes on the surface); *Laher* (small holes); *Bhurkun* (both large and small holes); *Chorá* (very small holes); *Ghurut* (depression in portions).

The *Támchí* and *Tutguri* specimens are good. But the *Káhel* is the best of all specimens.

The *Belátí moti* (or the imitation Pearl that comes out from Europe) sometimes passes muster for the genuine Pearl.

5. *Gomed*—There are no varieties of the Zircon. *Chir*, *Chhitá* and *Abruki* are the defects observed in this stone.

The *Turshává* sometimes passes muster for the Zircon.

6. *Mungd*—There are no varieties of the Coral. The mixture of any color with red (which is its true color) is reckoned to be a defect in the Coral.

६ मुङ्गा।—मुङ्गाकाभी एकी जात है। इसके लाल रङ्गका साथ दोषरा रङ्ग मिश्रित होनेसेभी इसका अयेव होता है। मुङ्गाका खोटा काहरवा।

७ पान्ना। पुराणी, मरगजका, टोड़ीका, पेयालेका, नया और जाहाजी, पान्नेका यही कय जात है। जहरी लोग यही कय जातका पान्नाको काही और धानी यही दोनो भागमे विभक्त करते हैं। कालापन लिये ज्ञये सबुज रङ्गदारको काही और पीलापन लिये ज्ञये सबुज रङ्गदारको धानी कहते हैं। इसके बीचमे धानी आच्छा और काही खाराप है। चिर, रेखा, आवरकी (धूम-के क्षाया), गांभी (वज्जत् अयेवदार पाणि), बाहिनी (वनानेक फिकिरसे अयेवका क्षायाना), डांभा तरकिव (मकड़ीका जालका समान हाग), पान्नेमे यही कय प्रकारका अयेव है। पान्नेका खोटा पयगु।

८ मुखराज।—मफेद, जरद और नीला यही तिन जातका मुखराज होता है। माणिकमे जो जो अयेव है, सो सब अयेव मुखराजमेभी है। तत्सेवाय योगिया और दोरङ्गा यही दोनो अयेव है। जरद रङ्गका भितरसे लाल आभा निकलनाको योगिया और आधि जरद आधि दोषरा रङ्गदारको दोरङ्गा अयेव कहा जाता है। मुखराजका खोटा सोणेला।

The *Káharbá* sometimes passes muster for the Coral.

7. *Pánná*—*Purdání*; *Murgujká*; *Toreká*; *Peyále-ká*; *Nayá* and *Jáhájí*. Each of these varieties is divided into two classes, *viz.*, *Káhí* and *Dháni*. The former represents such specimens as have a tinge of black in the green of the stone; the latter, such as have a tinge of yellow in the green. The latter specimens are admired.

The following are the defects of the Emerald :—

Chir; *rehká* (streaks); *Ábruksi* (a shade of smoke); *Gánjhá* (imperfection in the “water,” such as the presence of bubbles, &c.); *Báhini* (natural imperfections hidden by the ingenuity of the setters or cutters); *Dánbhá* (marks somewhat like the spider’s web, on the surface).

The *Puygu* sometimes passes muster for the Emerald.

8. *Pukhráj*—*Safed* (white), *Zurud* (yellow), and *Nilá* (blue).

The defects recognised in the Ruby are also recognised in the Topaz. Besides, there are two other defects, *viz.*, *Yogiyá*, (presence of a tinge of red with the yellow) and *Dorungá* (presence of yellow in certain parts and of some other color in others).

The *Sonelá* sometimes passes muster for the Topaz.

६ नीला।—पुराणा और नया नीलाका यही दोनों जात हैं।

यही दोनों जातभी सबुजपन लिये ज्ये नीला,
लालपन लिये ज्ये नीला और सुख नीला यही
तिन भागमें विभक्त है। नीलाका खोटा लीली।

१० पारस्।—इसका रङ्ग काला, संस्कृतमें इसको 'सर्वशस्त्रि'
कहते हैं, यह पत्थरमें पलिस आच्छा नहि
होता है।

११ लालड़ी।—माणिकके जात, इसका रङ्ग गोलाब फुलके
माफिक लाल, ओजनमें २४ रतिके बेशी होनेसे
इसको लाल कहते हैं।

१२ लीली।—नीलमवा जात, लेकिन नीलमसे नरमपन,
इसमें थोड़ा जरदी मालुम होता है।

१३ तुरमुली।—इसका रङ्ग सब प्रकारका होता है, लेकिन
हालका, यह पत्थर पुष्पराजके जात, लेकिन
पुष्पराजसे नरम होता है।

१४ तुरधावा।—इसका रङ्ग गोलाबीपन लिये ज्ये जरदी
होता है, यह पत्थर बहु नरम है।

१५ सोणेला।—पुष्पराजका जात, लेकिन पुष्पराजसे नरम
और इसका रङ्ग सोणेका माफिक होता है।

१६ धोनेला।—सोणेलेका रङ्ग धूंयके समान होनेसे धोनेला
कहा जाता है।

१७ नरम।—माणिकका जात, इसका रङ्ग जरदीपन लिये
ज्ये सुख होता है।

9. *Nilá—Puráñá* and *Nayá*. Each of the two varieties is divided into three classes, viz., *Subj-pun Nilá* (with a tinge of green); *Lál-pun-Nilá* (with a tinge of red); and deep-blue.

The defects peculiar to the Ruby are also recognized in the Sapphire.

The *Lili* sometimes passes muster for the Sapphire.

10. *Páras*—Sanskrit name, *Sparsá-mani*. Color, black. This stone does not admit of good polish.

11. *Lálrí*—A variety of the Ruby. Color, red, like that of the rose. It is called *Lál*, when it exceeds twenty-four rutties in weight.

12. *Lili*—An inferior variety of the Sapphire. It shows a faint tinge of yellow.

13. *Turmuli*—An inferior variety of the Topaz. It is found to be of various colors, but all of a light description.

14. *Turshává*—A very soft stone. Color, yellow, with a dash of reddishness.

15. *Sonelá*—An inferior variety of the Topaz. Color, golden.

16. *Dhonelá*—The *Sonelá* is called by this name when it shows the color of the smoke.

17. *Nurum*—A variety of the Ruby. Its color is a mixture of red and yellowishness.

१८ सिद्धूंरिया।—इसका रङ्ग सफेदपन लिये ज्ये गोलावी होता है।

१९ कठेला या जासुनिया।—इसका रङ्ग लालपन लिये ज्ये काला होता है।

२० तामड़ा।—इसका रङ्ग कालापन लिये ज्ये सुखी होता है।

२१ सज्जेसम।—इसका दुद जान है, सबुजपन लिये ज्ये सफेद रङ्गका होनेसे अङ्गुरी और सफेद होनेसे कर्पूरी कहलाते हैं, लेकिन कर्पूरी आच्छा है।

२२ सज्जंगोरी।—इसका रङ्ग सब प्रकारका होता है, सज्जंके उपर सफेद सूत देखा जाता है। जहरी लोग इससे कटोरा और ओजनका वाटखारा बनावते हैं।

२३ हकिक।—इसका रङ्ग सब प्रकारका होता है। इसके कटोरा, खेलाना और छड़ि इत्यादिका मुठ बनावते हैं।

२४ इमनी।—इसका रङ्ग थोड़े सेहापन लिये ज्ये घेर लाल होता है, मुसलमान लोग इसका बज्जत् तारिफ करते हैं। महम्मद सा पातसा एक इमनी पत्थर ५०० रुपेयासे खरिद कियाथा, उसका ओजन १० रति, पातसा कोइ जहरीको उसका परीक्षा करणेकेवासे ज्ञकुम दिया, लेकिन जहरी पातसाको कहा, की आप इसका परीक्षा

18. *Sindūrid*—Its color is rose-red with a tinge of white.
19. *Kāthelā* or *Jámuniyá*—Its color is black with a tinge of red.
20. *Támrá*—Its color is red with a tinge of blackishness.
21. *Sung-e-shum*—It is divided into two classes. *Anguri* are those of which the color is white with a mixture of green; *Karpúri*, those that are purely white. The latter specimens are better than the former.
22. *Sung-gori*—It is found to be of various colors, having streaks of white on the surface. Jewellers carve cups and scale-weights out of them.
23. *Hakik*—It is found to be of various colors. Toys, cups, handles of sticks and other such things are carved out of this stone.
24. *Inni*—Its color is deep red with a tinge of blackishness. It is much admired by the Mahomedan nobility. It is said that the Emperor Mahomed Shah had once purchased a piece of *Inni* of ten *rutties* at 500 Rs. and given it to a jeweller to be tested. The jeweller asked the Emperor to test it himself, and directed him to tie round it a piece of thread and throw it into the fire. This being done, it was observed that the thread did not catch fire at all. Upon seeing the result of his experiment, the Emperor exclaimed to the people present—"Behold the way in which this stone should be tested."

किजे, पातसा जहरीका वात शुनके उसके उपर
एक सूत जड़ायके आगमे फेका दिया, लेकिन वह
सूत आगमे ज्वला नहि, यह देखके पातसा सब
आदमीको कहने लगे, कौं देख, इसका परीक्षा
यह माफिकसे होता है।

२५ पीठक बुझावा।—फटिकका जात, इसका रङ्ग सफेद,
इसका पीछे एक गोलाव फुल राखनेसे सामनेभी
वह गोलाव फुलका रङ्ग देखा जाता है। राय
लक्ष्मीप्रसाद सिंह वाहाड़का भुरसिदावादके
ठाकुरका मोकाममे एक फटिकका देवमूर्ति है,
उससे इसको उत्तम परीक्षा होता है।

२६ सज्जनराठ।—पाच्चेका जात, इसमे आच्छा पलिस नहि
होता है, यह पत्थरमे रेकाव, कटोरा आदि
बनावते है।

२७ गौदला।—इसका रङ्ग गौके दांतके माफिक थोड़ा
जरदीपन लिये ज्ये सफेद होता है।

२८ सौड़ली।—माणिकका जात, इसका रङ्ग सेहाइ और
सुखी मिला होता है।

२९ सोलेमानी।—इसका रङ्ग काला, लेकिन इसके उपर
सफेद डोरा डोरा रहते है, इड़दी और इराज
लोग इसको बड़त् पश्नद करते है।

३० आलेमानी।—सोलेमानी भुरारङ्गदार होनेसे आले-
मानी कहते है।

25. *Pituk Bujhábá*—A variety of the Crystal.
Color, white. This stone shows forth in the front a rosy hue if a rose is placed behind it. The Crystal image of the idol set up by Rai Luchhmiput Sing Bahadoor, in the temple at Moorshedabad, is the best specimen of this species of stone.

26. *Sung-rát*—A variety of the Emerald. It does not admit of good polish. Circular plates, cups, &c., are formed out of this stone.

27. *Gau-dantá*—Its color is white, with a yellow tinge resembling the teeth of the cow.

28. *Singlí*—A variety of the Ruby. Its color is a compound of red and black.

29. *Solemáni*—Color, black, with white streaks. It is much liked by the Europeans and the Jews.

30. *A'lemáni*—The *Solemáni* is called by this name when it has an ash-like color.

, ३१ हजरलयज्ज या हाउवेर।—इसका रङ्ग माड्हिके माफिक, पेशावका वेमारीमे यह पत्थरसे बज्जत फयदा होता है।

, ३२ तेलिया।—इसका रङ्ग काला, और इसका उपर तेलका माफिक चिकना रहते हैं।

, ३३ विलोर।—इसका रङ्ग सफेद, इंराज लोग इसको क्रिष्ण कहते हैं, इससे भाड़का साज होता है।

, ३४ वेरुज।—इसका रङ्ग पान्नीसे बज्जत् हाल्का सबुज होता है, इसकी खनि हिन्दुखानमे टोटोडामे है। कोइकोइ आदमी वेरुज और टोडा इस दोनोंको एक जात कहते हैं, लेकिन टोडे का रङ्ग जरदी-मायेल होता है।

, ३५ मरगज।—पान्नीका जात, इसका रङ्ग बज्जत् आच्छा सबुज होता है, लेकिन इसमे पाणि आच्छा नहि होता है। इसकी किमत पान्नीसे बज्जत् कमती होता है। खानभी पान्नीके खानसे आलक हौता है।

, ३६ हदिद।—इसका रङ्ग भुरापन लिये जये सेहा और इसकी ओजन भारी होता है, मुसलमान लोग इसका मालासे जप करते हैं।

, ३७ सञ्जमूषा।—इसका रङ्ग सफेद, माड्हिया और चुयाके माफिक होता है, इससे कठोरा और खल बनावते हैं।

31. *Huzrul-Yáhu* or *Háuver*—Its color is like that of the clay. It is a good remedy for diseases of the urine.
32. *Teliyá*—Color, black. It has a sleeky appearance, such as is shown by things rubbed over with oil.
33. *Bilor*—Color, white. It is called Crystal by the Europeans. It furnishes the materials for chandeliers and the like.
34. *Berúj*—Its color is much lighter than that of the Emerald. Its mine is situated in the country of *Tont-torá*, in Hindusthan. According to some jewellers, *Berúj* and *Torá* belong to the same class of stone. The latter, however, shows forth a tinge of yellow.
35. *Murguj*—A variety of the Emerald, of a beautiful green color. But it does not possess what is technically called a very pure “water.” It has a larger number of mines, and fetches much less value than the Emerald.
36. *Hadid*—Its color is black with a mixture of ashiness. This stone is very heavy in weight. Beads for rosaries are made out of it.
37. *Sung-Músha*—Color, white, or like that of the mud or of the mouse. Cups and mortars for grinding medicines in are formed out of it.

३८ सङ्गठेड़ी।—इसका रङ्ग काला होता है, इससे खल, कटोरा और तलवारका मुट बनावते हैं।

३९ पितोनिया।—इसका रङ्ग सुबुजकी उपर सुखी किटादार है।

४० दाहनफिरङ्ग।—इसका रङ्ग पेस्ताके माफिक थोड़ा सुबुज होता है, सुसलमान लोग इससे माला बनावते हैं। इसके तिन जात हैं, लोकराइ, मिश्राइ और तेलियाइ। इसातके उपर नेवुका रस देके जिसनेसे जिससे तांवेका समान रेखा पड़ते हैं, उसको लोकराइ, जिससे चांदीका समान रेखा पड़ते हैं उसको मिश्राइ और जिससे सोणेका समान रेखा पड़ते हैं, उसको तेलियाइ कहते हैं।

४१ सङ्गमीमाक।—इसका रङ्ग लाल, जरद और थोड़े सेहमायेल होता है, इसके उपर सफेद, जरद और गोलाबी किटा रहते हैं, इससे खल और कटोरा बनावते हैं।

४२ सङ्गमरवर।—इसका रङ्ग पाँसका माफिक होता है, यह पत्थर भोकराणागाढ़ामे बड़त् पथदा होके जयपुरमे आते हैं, इसका रङ्ग लाल और सफेद मिला होनेसे भोकराणा कहते हैं।

४३ सोहानमखी वा सोणामक्षि।—इसका रङ्ग लीला होता है, लेकिन इसमे आच्छा पलिस नहि होता है।

38. *Sung-Dheri*—Color, black. Mortars, cups and hilts of swords are formed out of this stone.

39. *Pitonía*—Color, green, interspersed with dots of red.

40. *Dáhun-firung*—Its color is green like that of the Pestachio nut. Beads for rosaries are made out of it. This stone consists of three kinds. Put a few drops of lemon-juice over a piece of steel, and rub this stone over it. If the mark, produced by rubbing it, is found to be of the color of copper, the stone should be considered as belonging to the *Lokrái* kind; if the mark be of the color of silver, the stone should come under the class *Misrái*; if the mark be of a golden hue, the stone should be designated *Teliyái*.

41. *Sung-Simdk*—Its color is either red, yellow, or blackish. Dots of white, yellow or red, are observed on this stone. Cups and mortars are formed out of it.

42. *Sung-Murbur*—It has an ash-like color. It is found in the mines of *Mokrándágárá* and brought over in large quantities to Jeypore. When its color is observed to be a mixture of red and white, it assumes the name of *Mokrána*.

43. *Sohánmakhi*—Color, blue. This stone does not admit of good polish. Dots of a golden color are observed on some of the specimens.

कोइ कोइ सोहानमखीमे सोणेका छिटा देखा
जाता है।

४४ जबरजद।—इसका रङ्ग सबुज, सुसलमान लौग इसका
वज्रत् तारिफ करते हैं। यह पथर लशुनेकी
खानमे पयदा होता है, लेकिन इसमे सूत नहि
पड़ते हैं और यह वज्रत् निर्भल होता है।

४५ पायजहर।—इसका रङ्ग सफेद पांशका माफिक
होता है, वहनपर विष लागके धाव होनेसे
उसके उपर पायजहर घिसके लागानेसे वह शुक
जाता है।

४६ जहरमूरा।—इसका रङ्ग थोड़ा सफेदपन लिये ऊये
सबुज होता है, इसका यही एक गुण है, कोइ
चिजके साथ विष मिशायके जहरमूराके कटोरा-
पर धर देनेसे वह विषका दोष काठ जाता है।

४७ फिरोजा।—इसके रङ्ग आशमानी, यह पथर नहि,
कांकरमे पयदा होता है, इससे आङुटी आदि
वनावते हैं।

४८ सङ्ग कुदरत्।—इसका रङ्ग काला, इसके उपर सफेद
और चरद दाग रहते हैं।

४९ गवा।—इसके रङ्ग सफेद, सङ्ग गोरीमे जो कोइ गुण
दोष है, इसमेमी सो सब गुण दोष होता है।

५० कसोटी।—इसका रङ्ग काला, इसमे सोणेको कसके
परीक्षा करते हैं।

44. *Zuburzud*—Color, green. Mahomedan gentlemen have a great liking for this stone. It is found in the same mines as the Cat's-eye, but it has not any streaks over it. It is very transparent.

45. *Páy-Zuhur*—Its color is ashy white. It heals ulcers caused by the action of poison, when it is rubbed over them.

46. *Zuhur-Márá*—Its color is green with a tinge of white. A cup formed out of this stone neutralizes the effects of poison that may be mixed with the thing placed in it.

47. *Ferozá* (*Turquoise*)—Its color is sky-blue. It is not a stone but a kind of *Kunkur*. It is used for finger-rings and other such things.

48. *Sung Kudrut*—Color, black, with white and yellow veins.

49. *Gubá*—Color, white. The description given for *Sung-gori* applies to this stone. The *Gubá*, however, is softer than that stone.

50. *Kasoti*—Color, black. This stone is used for testing gold.

पू१ शङ्खिया।—इसका रङ्ग शङ्खका माफिक सफेद होता है, इंराज लोग इसको बड़त् पश्न्द करते हैं, इससे घड़िका लकेट बनावते हैं।

पू२ दूरेनजफ।—इसका रङ्ग काँचा धानका माफिक, इसमें बड़त् पलिंस होता है, इससे आहुटी बनावते हैं, यह पत्थर देखनेमें जवरजदके माफिक, लेकिन इसका रङ्ग जवरजदसे गाढ़ाभी होता है, हाल़काभी और साफभी होता है।

पू३ शिरखडी या सङ्ग जराहत।—इसका रङ्ग माड़िके माफिक, इससे खेलाना बनावते हैं, जखम लागनेसे यह पत्थर चिसके भर देनेसे जखम पूरा हो जाता है।

पू४ दारचना।—इसका रङ्ग दारचिनिका माफिक, सुसल-मान लोग इससे तसवीर बनावते हैं।

पू५ सङ्गसितारा।—इसका रङ्ग बड़त् प्रकारका होता है और उसका ऊपर सोणेका माफिक किठा देखा जाता है, सीधासेभी इसको नकल होता है।

पू६ लाजवरद।—इसका रङ्ग खीला होता है, इसका ऊपर जगह जगह सोणेका किठा रहते हैं।

पू७ सङ्गमकड़ी।—इसके रङ्ग सादापन लिये ज्यों काला होता है, इसके ऊपर मकड़ीके जालके माफिक देखा जाता है।

पू८ लुधिया।—इसका रङ्ग मेजेएटारके माफिक लाल होता है, इससे आहुटी बनावते हैं।

51. *Sunkhid*—Its color is white like that of the conch-shell. It is used by Europeans for lockets and held in much favor by them.

52. *Dár-e-najuf*—Its color is like that of the green paddy husk. It is used for finger-rings and admits of very good polish. It looks like the *Zubur-zud*. But its color is either deeper or lighter and much clearer than that stone.

53. *Sir-khari* or *Sung Juráhut*—Its color is like that of clay. Dolls, toys, &c., are made out of this stone. This stone quickly heals up all bruises if it is rubbed into a paste and applied over them.

54. *Dárchandá*—Its color is like that of the Cinnamon. It is used by Mahomedans for beads for rosaries.

55. *Sung-Sitárd*—It is of two kinds. It has different colors in the specimens, and has dots of gold intermixed with them. It is capable of being imitated by lead.

56. *Lájburud*—Color, blue. Dots of gold are observed in portions of the surface.

57. *Sung-mukri*—Color, black, with a tinge of white. Its surface looks like a spider's web.

58. *Ludhiá*—Color, red, like that of the magenta. Finger-rings are made out of this stone.

६४ सङ्कवांशी।—इसका रङ्ग हालका सबुज, यह पथर
सङ्केसमसे नरम होता है, लेकिन इसमे पचिस
आच्छा होता है।

६० चावाच।—इसका रङ्ग सोणेपन लिये जये सबुज होता
है, इसमे आच्छा पलिस नहि होता है, यह
पथर दावामे लागते हैं।

६१ सफरी।—इसका रङ्ग सबुजपन लिये जये आशमानी
होता है, जैसे कोयाका फिर।

६२ आवरी।—इसका रङ्ग कालापन लिये जये सोणेका
माफिक होता है। गरिव आदमी इससे आहुठी
बनावते हैं।

६३ चिती।—इसका रङ्ग काला, और उसके ऊपर सोणेका
छिटा और सफेद डोरा मालुम होता है।

६४ पाथरी।—इसका रङ्ग माडिके माफिक होता है।

६५ सङ्कलास।—मार्बलके जात।

६६ सङ्कसीवार।—इसके रङ्ग सबुज, इसके ऊपर भूरे रङ्गका
रेखा देखा जाता है।

६७ जगेमानी।—सोलेमानीका जात, इसका रङ्ग पांशका
माफिक होता है, इसके ऊपर वही रङ्गका डोरा
देखा जाता है।

६८ दांतला।—इसके रङ्ग जरदीपन लिये जये सफेद होता
है, शंख बज्जत् दिनका पुराणा होनेसे जिस-
माफिक थोड़ा जरदीपन है, इसके रङ्ग ठिक

59. *Sung Bánši*—Color, light green. The stone is softer than *Sung-e-shum*, and admits of good polish.

60. *Hábás*—Its color is green with a tinge of gold. It does not admit of good polish. This stone is used for medicines.

61. *Safari*—Color, sky-blue, with a slight tinge of green, like that of the crow's egg.

62. *A'bri*—Color, golden, with a shade of black. People of moderate means make finger-rings out of this stone.

63. *Chítí*—Its color is black and it has golden dots and streaks of white over the surface.

64. *Páthuri*—Its color is like that of clay.

65. *Sung-lás*—A kind of marble.

66. *Sung-Síbár*—Color, green, with ash-colored streaks on the surface.

67. *Jajemání*—A variety of *Solemání*. Color, ash-like, with streaks of an ashy color on the surface.

68. *Dántlá*—Color, white, with a mixture of yellow, like that of an old conch-shell. The stone is found in the mines of the Diamond and is very transparent.

वही प्रकारका होता है, यह अति स्वच्छ,
हीराके खानमें यह पत्थर पदा होता है।

६६ पनघन।—इसके रङ्ग थोड़े सबुजपन लिये जये काला
होता है, इससे खेलाना बनावते हैं।

७० रजक या रतवा।—इसके रङ्ग लाल, यो आदमीका
रातमें बोखार आता है, वह आदमी गलेमें यह
पत्थर बांधनेसे बोखार ढोड़ जाता है, और
शिर घुरणीके विमारीभी भाला होता है।

७१ उपल।—इसके रङ्ग नानाप्रकार होता है, लेकिन
इसके उपर नानाप्रकार रङ्गका अवरक पड़ते हैं।

७२ गुंदङ्डी।—फकिरलोग जिस प्रकारका नाना रङ्गका कांथा
ब्बवहार करते हैं, इसके रङ्ग तिस प्रकारका
नाना रङ्गका चुद्र चुद्र अंशसुक होता है*।

७३ मरियम।—इसके रङ्ग सफेद, इसमें आच्छा पलिस
होता है।

७४ अहवा।—इसके रङ्ग गोलाबी, इसके उपर बड़े बड़े
छिटा पड़ते हैं।

७५ डुंरी।—इसके रङ्ग कथके माफिक होता है, इसके खल
बनावते हैं।

७६ अमलिया।—इसके रङ्ग थोड़े कालापन लिये जये
गोलाबी होता है, इससे खल बनावते हैं।

७७ हालन।—इसके र मध्या गोलाबी, इसके बही एक
गुण है, कि यह पत्थर रवरके माफिक नोते हैं†।

* यही जातका एक पाथर राजा राजेन्द्रनाथ मस्जिकके मोकाममें है।

† यह जातका पाथरभी राजा राजेन्द्रनाथ मस्जिकके मोकाम पर है।

69. *Pun-ghun*—Color, black, with a tinge of green.
Toys, figures, &c., are made out of this stone.

70. *Rattak or Ratavā*—Color, red. If worn on the neck, this stone is said to cure giddiness of the head and such fever as comes on only at night.

71. *Upul*—It is found to be of various colors, having a shade of blue over the surface.

72. *Gundri**—It is parti-colored, like the cloak of the *Fakirs* (singing mendicants).

73. *Muriyam*—Color, white. It admits of very good polish.

74. *Ajuvā*—Its color is rose-red, with large dots over the surface.

75. *Dumri*—Its color is like that of the catechu. Mortars, pestles, &c., are made out of this stone.

76. *Umliyā*—Color, rose-red, with a tinge of black. Mortars, pestles, &c., are made out of this stone.

77. *Hálun†*—Its color is pale rose-red. This stone is elastic like the India Rubber.

* A specimen of this stone is in the possession of Rajah Rajendra Mullick.
† Ditto ditto ditto ditto

७८ सङ्गंजद् ।—इसके रङ्ग थोड़े सेहाइपन लिये ज्ये सबुज होता है ।

७९ खारा ।—इसके रङ्ग सबुजपन लिये ज्ये काला होता है, इसके खलमे मोति आदि पिशते हैं ।

८० कांसला ।—इसके रङ्ग सबुजपन लिये ज्ये सफेद होता है, इसमे पाणि बड़त आच्छा होता है, यह पत्थर हीराके खानमे पयदा होते हैं ।

८१ मकनातिस ।—इसके रङ्ग थोड़े सेहाइपन लिये ज्ये सफेद होता है ।

८२ हक्किक कुलवाहार ।—इसके रङ्ग सबुजके साथ जरद मिशा है, यह पत्थर जलमे पयदा होता है, इससे मुश्लमान लोग जपका माला बनावते हैं ।

८३ सङ्गंसुरभा ।—इसके रङ्ग काला, इसके भितर चांदीका माफिक चिकन रहते हैं, इससे आंखके काजर करते हैं ।

८४ सङ्गंसिया ।—इसके रङ्ग काला, इससे नानाप्रकारका मूरत बनावते हैं* ।

* इसके सेवाय लाल्का, सव्जा, चोंका, जरदा ऊर घूसरी आदि बड़त प्रकारके पत्थर बिन्दूय पर्वतम पाये जाते हैं। गैड़ पातसा की एक लाल्का का पत्थर की चौकी (जिसपर उन्सा सिंहासन राखा जाते हैं) वह चौकी विलु फेल कलकान्तानिवासी अनरेवल महाराज श्रीयुक्त यतीन्द्रमोहन ठाकुर वाहादुर सि, एस., आई, महाशयके रमारेल्ड वा ओयार नामे वागमे मौजूद है।

78. *Sung-jur*—Color, green, with a mixture of black.

79. *Khárá*—Color, black, with a tinge of green.
Mortars made out of this stone
are used for grinding Pearls, &c.,
in.

80. *Kánslá*—Color, white, with a dash of green in it. It has very good “water,” and is found in the Diamond mines.

81. *Muk-nátis*—Color, white, with a tinge of black.

82. *Hakik Kulbhár*—Its color is a mixture of green and yellow. This stone is born in the waters, and is used for beads for rosaries.

83. *Sung-Surma*—Color, black. The stone glitters like silver. Its powder is applied to the eyes by the *Hindusthanis*.

84.* *Sung-siyá*—Color, black. Figures and statues, &c., are made out of this stone.

* Besides these there are several stones of an inferior variety, such as *Lulká*, or *Bási*, *Subjá*, *Dhonká*, *Jurdá*, *Dhusri*, &c., found in the Vindya mountains and other places. A platform made of *Lulká* over which the throne of the king of Gour is said to have been placed can now be seen in the “Emerald Bower,” the country-seat of the Hon’ble Maharaja Joteendro Mohun Tagore Bahadoor, c. s. i. It was brought over from the ruins of the capital of Gour, in Maldah.

जहरी लोगोंका ठार कहते हैं।

मान् या बन् या आयरन् पाओ	= एक टाका
सोयान् या ठाएल् पाओ	= दो टाका
एकोयाइ या बावर पाओ	= तिनो टाका
आयरन्	= चारो टाका
खुतपाओ या पालो	= पांच टाका
चिड़ी	= छ्यटाका
बुझी	= सातो टाका
ठाल्	= आठ टाका
नाइली	= नय टाका
ढौस	= दश टाका
मान् बाढ़ाते ढौस्	= एगारे टाका
सोयान् बाढ़ाते ढौस्	= बारे टाका
एकोयाइ बाढ़ाते ढौस्	= तेरे टाका
आयरन् बाढ़ाते ढौस्	= चौहे टाका
खुतपाओ बाढ़ाते ढौस्	= पनेरे टाका
चिड़ी बाढ़ाते ढौस्	= घोले टाका
बुझी बाढ़ाते ढौस्	= सतेरे टाका
ठाल् बाढ़ाते ढौस्	= आठारे टाका

*Conventional Terms used by the Jaharees in valuing
Gems and Jewels.*

Mán or bun or Ayrun Páo	=	1 Rupee.
Sowán or Tháel Páo	=	2 Rupees.
Ekoyáyi or bábur Páo	=	3 ,,
Áyrun	=	4 ,,
Sút páo or Pálo	=	5 ,,
Chittí	=	6 ,,
Bullí	=	7 ,,
Thál	=	8 ,,
Láilí	=	9 ,,
Dhaus	=	10 ,,
Mán bárháte Dhaus	=	11 ,,
Sowán , ,	=	12 ,,
Ekoyáyi , ,	=	13 ,,
Áyrun , ,	=	14 ,,
Sút páo , ,	=	15 ,,
Chittí , ,	=	16 ,,
Bullí , ,	=	17 ,,
Thál , ,	=	18 ,,

नाइली वाढ़ाते ठौस्	= अनिश ठाका
स्फुर	= कुड़ि ठाका
मान् वाढ़ाते स्फुर	= एकिश ठाका
सोयान् वाढ़ाते स्फुर	= बाइश ठाका
एकोयाइ वाढ़ाते स्फुर	= तेहश ठाका
आयूरन् वाढ़ाते स्फुर	= चम्बिश ठाका
स्फुरपाञ्चो वाढ़ाते स्फुर	= पचिश ठाका
चिट्ठी वाढ़ाते स्फुर	= छाविश ठाका
बुझी वाढ़ाते स्फुर	= साताइश ठाका
ठाल् वाढ़ाते स्फुर	= आठाइश ठाका
नाइली वाढ़ाते स्फुर	= अनलिश ठाका

मान यही ठारसे चिज विशेषमे एक, एकश, एक हाजार, और एक खाल इत्यादि समजना चाही। इस् माफिक सबो ठारका होगा।

Láilí bárháte Dhaus	=	19 Rupees.
Sút „ „	=	20 „
Mán bárháte Sút	=	21 „
Sowán „ „	=	22 „
Ekoýáyí „ „	=	23 „
Ayrún „ „	=	24 „
Sút páo „ „	=	25 „
Chittí „ „	=	26 „
Bullí „ „	=	27 „
Thál „ „	=	28 „
Láilí „ „	=	29 „
&c.,	&c.,	&c.

The term *mán* (one) may signify either one, *one hundred*, *one thousand*, or *one hundred thousand*, and so on, according to the proper worth of the jewels, the valuation of which has to be determined. So, with regard to other terms. These terms are used by Hindusthani jewellers among themselves, in the presence of lay customers, in order that they may be kept in the dark as to the real price of gems.

N E P A U L.*

THOUGH the language of Nepaul differs widely from that of Hindusthan, the names of jewels and the manner of examining them as known in this country are just the same as in India. The fact of Hindusthani jewellers taking over jewels to this country and selling them at high profit precludes the possibility of any one but the very rich buying them. Mines of Turquois only are observed in this country. But the specimens found here are not of a good color and are consequently of less value than those seen in the mines in Persia and Afghanistan. *Turmulí* is sometimes seen in the borders of Thibet, where Pearls and Corals are taken from Nepaul for commercial purposes. *Sinduriá*—a light-colored variety of the Ruby—is also sometimes found in that place. This stone is sold in India at 2 or 3 annas a rutty. *Sung Músá*, *Sung Dheri*, and other such stones are found in the hilly regions of Nepaul. The people of Nepaul are excessively fond of Pearls.

B U R M A H A N D S I A M . †

CORDING to the Burmese jewellers, there are no written works on gems in the Burmese language : or, at least if there are any, they are in the

* Materials supplied by Major Bissonath Upádhyáya, representative of the Court of Nepaul, at Calcutta.

† From Mokho Mia Sahib of Mandalay.

Royal Palace and are not accessible to the general public. Burmese jewellers always examine precious stones and gems by sight. They are well conversant with the method of testing the Ruby, Sapphire, and Topaz, and such other stones as are born in their country. They have learnt something about Diamonds from India ; and of the rest of precious stones, their knowledge is limited, perhaps, beyond the names which they have converted into their own language.

Hirá.

THE Diamond is divided into four kinds; *viz.*, *Áfiu* (white); *Ábá* (yellow); *Anneyh* (black); and *Ání* (red). The black spots in the Diamond are known among the Burmese by the term *Meh*; fissures, by the word *Pajim*; and absence of water, by *Áinauh*. Unlike other nations, the people of Burmah keep the raised portion (*Ákai chhun*) of the Diamond on the top; and the flat surface (*Táblá*) on the bottom. The best specimens are those that are known as *Lede*, *i.e.*, heavy stones, of the first water (*Áiye káundeh*). The *Tuláni ghát* is called the *Áiyá*, and the *Gerddá ghát*, *Kobáyi*. The square cut is termed *Ákobá Ledáyun*—the best cut recognised. The Diamond is designated in Burmah by the word *Chein*, which is the Burmese for arsenic, perhaps, on the ground of both possessing the property of destroying animal life. There are no Diamond mines in Burmah.

• *Máyik.*

THE very red specimens of the Ruby are called *Menyu guni khanu yanghe*. The rose-red ones (called *Pániyáng*) are not considered so good. *A'niomoy*, *Ánijé*, and *Ánideh* are the different names which the Ruby assumes according to the degree of excellence which its color possesses.

The following are the names by which the defective varieties of the Ruby are known :—

Aiyode (those that have their red color mixed with black); *Noh* (those that have milky imperfections); *Áiye Zoye* (those that have their color deep in one part, and light in another); *Áiye le* (those that have no water); and *Áibo*, (those that have defective water).

The Ruby mines lie at a distance of ten days' journey from Mandalay under the mountains in the northern portion of the country. The number of mines lying there is three; these are called Mono, Ka-de, and Chápkín. The Mono mines produce the best specimens, and foreigners are interdicted access to them. These mines are leased out to some of the rich people of the country. Specimens exceeding 1,000 Rupees in value are not allowed to be taken out of the country without the knowledge of the King; those that are sent out are done so with some stratagem or other. Rubies in their rough state are called *Kenu Sá* or *Ái Ái*; when cut, they are called *Táblá*; and when polished but not cut, they are termed

Tanjín. The weight of a Ruby now in the possession of the King is one *Tical* (one tolah, six annas, and three pies).

Nild.

THE names of the best specimen of Sapphire are *Nilá*, *Nikhádáun* (of the color of the wings of the bird known in Burmah as *Nikhá*), and *Seiyaun* (of a faint tinge of green). The Burmese agree with Hindusthani jewellers as to what constitute the defects of the Sapphire.

The Topaz and the Sapphire come from the same stock, and differ only in color.

Names of the nine precious Gems.

ENGLISH.	BURMESE.
Diamond	... Chein.
Ruby	... Budmiyá or Choní.
Cat's-eye	... Cháno.
Zircon	... Gomok.
Pearl	... Pa-le.
Coral	... Tadá.
Emerald	... Miyá.
Topaz	... Outfiyá.
Sapphire	... Nilá.

Burmese jewellers assert that the same system of testing gems obtains in Siam as that which is adopted in Burmah. There appear to be no strong grounds for not accepting this statement. Siam was at one time subject to Burmah, has its language somewhat similar to that of the latter country, and produces the same kinds of stones as are found

in Burmah. It stands to reason, therefore, that the Siamese system of examining gems is not unlike that of Burmah.

Sapphire mines have recently been discovered in the provinces of Battambonej and Chantaboon in Siam.

CHINA AND JAPAN.

We regret that we could not obtain from the people of China living at Calcutta such information regarding their jewelry as one might desire to possess. The few merchants who live at Pollock Street failed to give us any information. Our inquiries, however, met with some success at 8, Pollock Street, which represents the firm of Messrs. Hangpo and Co. The gentlemen connected with this House were inhabitants of Canton, and were good enough to impart us such information as they had at their disposal.

The following lines embody the result of our inquiries at the above-mentioned office, supplemented by such other light as could be gleaned from histories and works of travel.

The Topaz, Ruby and Sapphire are mostly found in China. The Topaz is used by all the noblemen of the country. The Chinese Sapphire does not possess as good "water" as the Siamese stone, but its color is pretty good. The Diamond is observed

in certain portions of the Empire, but not in large quantities. The Cat's-eye is also sometimes seen. It is somewhat blackish in color, and its "line" is not particularly good. The Chinese trade in jewelry which they bring from India and America. The seas about China and Japan abound in Corals, and the neighbouring people deal extensively in them. It is customary with the rich in China to wear costly apparel on birth-day anniversaries. Such as are dressed in red wear the yellow stone, *i.e.*, Topaz ; such as are clad in yellow use the red jewels, *i.e.*, Ruby or Coral.

Five principal gems are recognised in the Chinese religion, *viz.*, Ruby, Diamond, Pearl, Emerald, and Coral. The Sapphire and the Topaz are classed with the Ruby—the difference being in color only. Like the Hindus, the Chinese believe in the fact of these five gems being respectively presided over by different deities.

The rich men in China make use of jewels with a view to prolong their life. In order to bring about good or to prevent mischief being done, some people wrap up the five principal gems in small bits of paper in which are respectively written the names of their presiding planets, together with those of the moon and of the twenty-seven stars, and suspend them before the entrance to their houses. Others burn the contents of the papers and use their ashes with wines. According to the laws of the country, no one could wear jewels more precious than those

used by the royal family. It is related that during the reign of Kiaking, Kienilung, his favorite minister, had the audacity to enter the palace wearing a big, rare Pearl on his person. His body was hacked into ten thousand pieces, the whole of his estate confiscated to Government, and his family all banished out of the Empire.

The Pearl is the most favorite gem of the Chinese. The hand-fan is one of the indispensable personal ornaments used by noblemen on festive occasions, and these fans are invariably found to be studded with small Pearls. Small Pearls are also used in the fringes of umbrellas and in the body of the umbrellas themselves. They enter largely into the workmanship of the red silk cloths whereon the rich men sit, as also into that of any apparel which they use for covering their body. Like some other nations, the Chinese use Pearls for medicinal purposes, chiefly with the object of obtaining physical strength. Pearls of all shapes, such as the Pacific produces, are often set in gold, converted into the figures of cats, dogs, men, &c., and placed in the Buddhist temples and other sacred places. The skins of Pearls of a less value are sometimes put by the rich over windows, lids of boxes, handles of fans, and frames of pictures.

China abounds in various descriptions of marbles, Porphyry, Jasper, Quartz and other inferior stones.

Japan yields a considerable amount of revenue to the Government by its mineral products. No

Diamonds have been found in this place, but Agates, Carnelians, and Jaspers are met with,—some of them of great value. Nearly all parts of the coast of Japan supply Pearls, frequently of great size and beauty.

Pearl-fisheries in Manchooria and elsewhere and such like sources furnish an important addition to the Imperial revenue of China.

Names of the nine precious Gems as known in Canton.

ENGLISH.	CHINESE.
Diamond	Chunsyák.
Ruby	Sefláyusyák.
Cat's-eye	Máuji gán.
Zircon	Pisí.
Pearl	Chuntí.
Coral	Sáu-ho-chí.
Emerald	Luksyák.
Topaz	Silangsyák.
Sapphire	Chángsyák.

AFGHANISTHAN.*

GEMS and jewels are in less use among the people of Afghanistan, Turkistan, and other countries in Central Asia, than among other nations in the continent of Asia. As a consequence, no works exist on the subject of jewelry in Pushtoo,

* From Moulvie Abdool Huq, the son of Mollah Habibullá, a learned man in the court of Kondul Khan, Governor of Caudahar.



the language of the Afghan nations. Jewels are called in this language by the term "jaháer." The examination of gems is conducted by sight only by *Hakims* and *Moulvies* of note, and no nobleman in this country would purchase any jewels without consulting with them. It is the opinion of these connoisseurs that none but the virtuous has any right to the use of jewels.

Lájburud, *Ákik*, *Pirojá* (*Ferozá*), and *Sung Mukshúd* are generally found in the country of the Afghans. The last mentioned stone is to be seen in the city of Candahar. Ruby is found at Badakshan, but it is far inferior to that of Burmah. Pearl is called "Murgulur" in Afghanistan. Diamond, Emerald, Topaz, Ruby, Zircon and Sapphire are never born in this country. These stones are known to the people by their Persian designations, the Pushtoo language having no words to represent them. The Cat's-eye is called by the Afghans by the term *Pishi-Tursi*, but it is not a production of any mines in this country.

Pirojá (Turquoise)—This stone is found in abundant quantities. According to the learned *Moulvies*, cataract in the eyes is cured some time after a Turquoise, set in a silver ring and dipped into water, is applied over the parts affected,—the application being accompanied by the chanting of the name of the Almighty.

Sung Mukshúd—A very favorite stone with the Afghans, and used by them for beads



for counting their prayers. A rosary consisting of the best specimens of this stone fetches from Rs. 200 to Rs. 250 in value. The *Hakims* use this stone rubbed into a paste, as a remedy for cholera.

Káhárbd—The color of this stone is yellow like that of the *Chámpá* flower. This stone is used by the Afghans as a capital tonic. The *Káhárbd* is found in Arabia and Egypt, and is known to sell for from Rs. 3-8 to Rs. 10 per *tolah*. It is used also for beads for rosaries.

Murján—The Coral. It is given by the *Hakims* as a tonic, with powdered gold.

Lájburd—Color, black, with dots of gold on the surface. The *Sirdars* and other noblemen grind this stone into powder and mix it with the paint with which they have the walls of their rooms painted. Worn on the neck by young children, the *Lájburd* protects them from witchery. It is also used for medicinal purposes.

Solemáni—Beads for rosaries and finger-rings are made out of this stone. The *Solemáni* has the power of keeping off all earthly woes if it is

kept in the house. It insures the owner victory over his enemies. *Molliks* of known miraculous powers can give life to this stone by incantations, and can, by means of such a stone, disenchant a person who might have fallen victim to "witchery." It is said that this stone can be continually kept alive if it be put within a small box in which vermillion is usually kept.

Sukrdsarif—The name of a stone found in *Baitul-mukdadas* (Jerusalem). Color, white; weight, about 25 or 30 *maunds*. This stone is said to be situated above the earth and suspended in ether. The Afghans make reverential bows to the situation of this stone.

Huzur Áosud—The sacred stone of the Mahomedans at Mecca. It is said that the original color of this stone was white, and that the polluted touch of the sinners coming frequently on pilgrimage has rendered it black. The Hindus call this stone *Macceśvara S'iva*—as it looks somewhat like the phallus of *Mahádeva*.

EGYPT.*

WHEN the Mahomedans unfurled their banners, and directed their religious expedition from Mecca to the West, they introduced the *Korán* into Egypt, Turkey, Morocco and such other countries on either coast of the Mediterranean as could be successfully brought under subjection. The study of the *Korán* necessarily involved the study of Arabic, in which language the sacred book of the Mahomedans is composed, and ultimately led to the systematic cultivation of that language. Gradually, Arabic began to take deep root in the country and to be blended with local dialects. It is not a matter of wonder, therefore, that the language used in naming the varieties, defects &c., of gems and jewels by the people of Egypt, Tunis, Morocco, Abyssinia, and other such places, is partly Arabic and partly local. Almost all the countries belonging to the Mahomedans or originally conquered by them, have their language based either on Arabic or Persian. Most of the countries East to Persia have had Persian for their dialect. As in India, Urdu is the result of the mixture of Persian with Hindi, so there is in each country, to the West of Persia, a hybrid language

* Materials received from Sayyid A'bbás, an Egyptian merchant, at present of Calcutta.

which is a combination of Arabic with the language of the locality. As Hindusthani jewellers use Persian expressions in their description of jewelry, so the Egyptians use certain Arabic terms in connection with the designation and examination of precious gems. There are some works on jewelry in Egypt, written in the modern dialect of that country. But the Egyptian *Moulvies* of the present day cannot enlighten us on the views held on the subject by the ancient authorities.

(1) *Álmáz*—Diamond. This is the strongest, lightest in weight, and most brilliant, of all precious stones. It is iridescent like the crystal prism. It is divided into four classes of color; *viz.*, white, yellow, black and red. The best specimens of all are those that are white like the quick-silver and very light in weight. The next in quality and value are the yellow ones. The black specimens are the hardest of all, and are of less value than the yellow ones. The rose-red varieties are pretty good.

The presence of a kind of insect of the appearance of black dots inside a Diamond constitutes one of the defects of this stone.

The use of the Diamond with gold imparts to the wearer health and vigour.

The *Bedírī* is palmed off on ignorant customers as the Diamond. It looks exactly like the Diamond, but is of very little monetary value.

(2) *Lálá*—Ruby. Color, red. The *Lálá* is a warm and dry stone. Its color is divided into four classes, each class being designated a *Darwázá*. The very lightest color is called the first *Darwázá*; a little deeper color is termed the second *Darwázá*; still deeper, the third *Darwázá*; and the deepest of all, the fourth *Darwázá*. The hardness of the stone is proportionate to the depth of its color.

The following are the defects of the Ruby:—Very dazzling color; *dudhá* (fissures); *usutfá* (shady imperfections); and *nákas* (very light color).

The nobility prepare *Surmá* from this stone. The Ruby taken with *májoom* (electuaries) adds strength to the body.

The *Gomeda* sometimes passes muster for the Ruby.

(3) *Yácut Ájruf*—A variety of the Ruby. The qualities and imperfections are to be judged by the same rules as are applicable to the Ruby.

(4) *Yácut Ásfur*—This stone is divided into three classes; *viz.*, *Ásfur* (yellow); *Ábi-yud* (white); and *Khámuri* (rose-red). The qualities and imperfections of this stone are the same as those of the Ruby.

(5) *Láláha*—An inferior variety of the Ruby. The same rules as to qualities and imperfections as are applicable to the Ruby hold good as regards this stone.

(6) *Zummurrud*—The Emerald. Its color is *Sádekul kudár*, *i. e.*, very green. Like the Ruby, it is divided into four *Darwázás*. The fact that a serpent immediately falls to licking a *real* Emerald as soon as it happens to come across it, is the best test for a true specimen.

The external use of an Emerald secures to the wearer unbounded influence over mankind.

The *Zuburzud* is sometimes mistaken for the Emerald. Its color is green mixed with yellow. *Bájhur*, a stone of a green color mixed with black, is again sometimes mistaken for the *Zuburzud*. The internal use of this stone (rubbed into a paste), neutralises

the effects of poison. *Dúr-e-nujuf*, a white stone, is sometimes passed off as the *Bájhur*. It has, however, no place in jewelry.

(7) *Luluh*—The Pearl. It is *Mákhup-orko*, i.e., consisting of three scales; *Tukil-bujanu*, i.e., heavy in weight; and *Bamokolas*, i.e., round. The best specimens are those that are *Supakífi* (clear) and *Ábiyut* (white). Those that are *Ásfur Ál-hámár*, or yellow with a tinge of red, belong to the second *Darwázá*. To the third *Darwázá* belong those that are *Ásbád*, or white with a tinge of black. Pearls are found at Baharin, a place near Bussorah.

The Pearl has two cuts; viz., the *Bamokolas* or circular-shaped, and the *Álátul* (*Latkán*) or the drop-shaped. Irregular cuts are called *Ábuj* and are not liked.

The absence of any of the qualities enumerated above constitutes a defect of the Pearl.

The Pearl-powder taken with electuaries strengthens the body and adds lusture to the eyes.

(8) *Murján*—The Coral. It is found in the seas, in the shape of a tree. The best specimens are those that are very red, very hard, and very heavy in



weight. The degree of the inferiority of the Coral is proportionate with the lightness of its color. The Coral is called *Yuserí* or *Hakik-Kulbáhár*, when its color is black.

Cut open the top of a lemon, and put a piece of Coral inside, and then cover up the opening with a paste of clay. Put this lemon under fire for some time till it gets white with burning. Take it out, and after grinding the stone well, use it as a *Surmá* for the eyes. Mixed with electuaries, and taken, the Coral gives great physical strength.

(9) *Ákik Yámáni*—The red specimens belong to the first class ; the yellow ones to the second. The green ones are known as the *Antas* ; the black ones, as the *Solemání* ; and the ash-colored ones, as the *Guri*—the worst variety. *Guri* is, in Arabic, termed the *Sáb*.

An extraordinary specimen of a sky-blue Cat's-eye has been presented to the author of this work by Sayyid Ábbás, formerly an Egyptian merchant but now a *Fakir*. This stone had been presented to the Sayyid by an Arab Prince, as a reward for his proficiency in playing upon the musical instrument *Sarod*.



There are a thousand different kinds of stones, but these are not taken into account in jewelry.

Names of the Nine Precious Gems.

ENGLISH.	EGYPTIAN.	BAGDADIAN.
1. Diamond.	Álmásh.	Álmásh.
2. Ruby.	Lálá.	Yácut.
3. Cat's-eye.	Áyinulhir.	Áyinulhir.
4. Zircon.	Láládu.	Láládu.
5. Pearl.	Luluh.	Komás.
6. Coral.	Murján.	Murján.
7. Emerald.	Huzrul Háiyá or Zummurud.	Zumurrud.
8. Topaz.	Yácut Ásfur.	Yácut Asfur.
9. Sapphire.	Yácut Ájruk.	Yácut Ájruk.

NORTH AND SOUTH AMERICA.

THE rules as to the testing and valuing of precious stones in the New World are not the same in all the countries that it embodies. Those places that have been originally colonised or is still possessed by the British are guided by the British standard of testing jewelry: those that belong to the French, Dutch, Danish, or Spanish, are amenable to the laws of the respective states to which they belong; and so on. The republics have the same laws as to the use and identification of precious stones as obtain in the countries whose inhabitants form the bulk of their population.

The aboriginal natives, whose number is gradually getting less, delight in Pearls and Corals, with which they have been known to decorate themselves.

ANTARTICA AND POLYNESIA.

ANTARTICA, which represents the group of islands lying within or near the Antarctic Circle, and Polynesia, which consists of a vast multitude of small islands scattered over the Pacific, have not been much known to us as containing mines of any precious stones. These are inhabited by wild people, most of whom tattoo their bodies and decorate themselves with sculls and pieces of bones strung together.

AUSTRALASIA.

THIE British possessions in Australasia are Australia, Tasmania, New Zealand, Norfolk Island, Auckland Isles, and Chatham Isles. The inhabitants of these colonies are, for the most part, British, and are, consequently, subject to the same rules for the identification and valuation of jewels as obtain in the mother-country.

MALAYSIA.

THIS consists of the islands that are generally reckoned as belonging to the Eastern Archipelago. The aboriginal inhabitants of these Islands are chiefly Malayese and partly Papuas or Oceanic Negroes, who are almost complete savages. Some of these islands are foreign possessions; portions of Java and Sumatra, for instance, belong to the Dutch; the Philippine Islands, to Spain; Labuan, on the west coast of Borneo, to the English, and so forth. The mode of testing and valuing jewels and of using them in these places is partly the same as obtain in the countries from which the colonists have respectively settled, and partly a mixture of the rules that are in use in Burmah, Siam, Ceylon, India, and other neighbouring countries. Borneo is known to contain Diamond mines.

CEYLON.*

THE jewellers of this country are called *Chuliás* by their brother professionals of India. As the jewellers of Hindusthan use for their language of jewels, Sanskrit, with a mixture of *Urdu*, together with the dialects of their respective localities, so the Cingalese *Chuliás* use Sanskrit with a mixture

* From Ahmud Sadkattullá Saheb, a Cingalese jeweller.



of *Páli* (their national language), together with the provincial dialects of the people. In Ceylon, works on jewelry in the *Páli* language can, if searched for, be met with. We have, fortunately, been able to secure a copy of a Cingalese work on stones —called *Ratna Parikshá*—composed in the *Páli* language. What we propose to give here is not, however, the reproduction of views enunciated in this work. The views orally received from Cingalese jewellers of the day form the subject of our present notice.

Nine precious stones are recognised in Sanskrit authorities, whereas eight stones are reckoned as the principal ones by the *Chuliás* of Ceylon—*Gomeda* being rarely used in the country, and not considered as belonging to the class of the precious stones. The term “Ratnam” is used as a general designation for jewels. Most of the names of the stones are based on Sanskrit and used as such both by the Hindu and Mahomedan jewellers of the country. Thus : Híraka is called Bajram; Mánika, Mánikyam; Nílam, Nílam; Vaidúryya, Vaidúryyam; Pushparága, Pushparágam; Marakata, Puchche; Muktá, Muttu; Prabála, Pagalam. It will be observed that the first four words are exactly Sanskrit; the fifth is a local dialect; and the last three are *Páli*, a corruption of the Sanskrit.

Bajram—The Diamond. This stone has been known to possess the same four varieties of color as are recognised by



Sanskrit authorities; *viz.*, white, black, red, and yellow. The white specimens are called "Vairúppú Vairam;" the black ones, "Karppú Vairam;" the red varieties, "Sakarppú Vairam;" and the yellow ones, "Madhú Varnam." The *Chuliás* acknowledge the same defects of the Diamond as jewellers of other countries. Such Diamonds as have black spots about them go by the name of "Karttupúlī;" those that have black streaks are called "Idkal." Of all defects of the Diamond, the above two are the most important. No Hindu Cingalese would ever consent to keep in his house a Diamond having black streaks over it. The people of Ceylon have an idea that the Goddess of Fortune never resides in the home of one who keeps in it a Diamond having any of the two defects specified as above.

Mánikyam—The Ruby. By the term *Mánikyam*, the *Chuliás* mean such stones as have the color of the pure, transparent blood issuing afresh from the body of a healthy animal.

The ordinary varieties of the Ruby are called “Sappú” by Mahomedan jewellers and “Gambú” by the Hindus. “Carlinum” (Carnelian?) is the name applied to such specimens as have a tinge of black in them; and “Mancha,” to such as have a dash of yellow in them. According to the *Chulíás*, the spotless specimens only are entitled to be kept in the Royal Treasury. Others are productive of no good to the possessors thereof. The “milky imperfections” in the Ruby are called “kobánk” by some, and “Nasle” by others.

Nilam and Pushparága—The Sapphire and the Topaz. The defects in these stones are judged by the same standard as apply to the testing of the Ruby.

Puchche—The Emerald. The *Chulíás* divide the Emerald into two classes;* viz., the old and the new. The former specimens go by the name of

* Hindusthani jewellers also divide the Emerald into two classes. Those born in the old mines are noted for their transparency, the depth of their color and the purity of their water. Those that are found in the new mines are rather less deep in color, less transparent, contain less pure water, and have, instead of the color of the green corn, somewhat of a blackish tinge in some of the specimens.

"Param Puchche ;" the latter, by that of "Pudu Pachche."

Vaidúryyam—The Cingalese are great admirers of such specimens of the Cat's-eye as have the surface of a golden color. Such specimens are called Punyakan Vaidúryyam. Those stones that have a black surface are styled "Karnúl Vaidúryyam." The *Chuliás* call the "line" in the Cat's-eye by the same term (*Sut*) as is used by Hindusthani jewellers. Unlike the Hindusthani jewellers, the Hindu *Chuliás* attach some value to the black varieties, and none whatever to the smoke-colored and parti-colored specimens. The defective specimens are called "Tarburi" and those that contain no "lines" are known as "Áknenul."

Muttu—The Pearl. The *Chuliás* are at one with other authorities in the testing and in pronouncing upon the merits and defects of the Pearl. The good, round, transparent Pearls are called Ánimuttu ; the blackish specimens, Masú ; the yellowish ones, Chillír ; the very small varieties, Tur ; the deformed

specimens, Ánsár ; and the ones used for medicinal purposes, Másí. The Sujni cut is known by the name of Krayal ; the best cut, by that of Ánikrayal, and the worst cut, by that of Kháráp Krayal.

The seas about Ceylon abound in Pearl-fisheries. These Pearls are brought over to India and sold by the *Chuliás*, who take away Emerald, Vaidúryya and such other stones as are not found in abundance or found at all, in Ceylon, where they sell them to great advantage.

Pagalam—The Coral. It is divided into two classes : The light-colored specimens are called “Bel-le,” and the colored ones, “Kappu.” The black varieties are called “Kul-li Kappu;” the drop-shaped ones, “Tari Kumbu,” or “Nim-le;” and the defective ones, “Nim chasi.” The Pearl and the Coral are sold in Ceylon by *Tolas* and *Dákiní*. The wild Cingalese never use a Coral that is not defective. They labor under an impression that genuine Corals cannot but be defective.

Zuburzud—Called in Ceylon “Puchche Marakatam,” and there reckoned as a variety of the Emerald.

Good specimens of the Ruby are rarely met with in Ceylon. Diamond has sometimes been found in some of the old mines. The Sapphire and the Topaz are to be had in abundance. Generally speaking, colored stones are termed “Írnir” if they have their color deep in some portions and light in others; “Sughar,” if they have their color very light; “Káttábák,” if their “water” is impure; and “Nírbák,” if they possess a very good “water.”

THE

CHEMICAL ANALYSIS OF PRECIOUS STONES.

Beryl : Emerald.

Combination of glucina, silica, and alumina.

	<i>Emerald.</i>	<i>Beryl.</i>
Glucina	... 12·50	15·50
Silica	... 68·50	66·45
Alumina	... 15·75	16·75
Oxide of Chrome	... 0·30	0·00
Oxide of Iron	... 1·00	0·60
Lime	... 0·25	0·00

Sp. Gr. 2·76 to 2·73. H. 7·5—8.

Native form : a hexahedral prism terminated in a six-sided pyramid, imbedded in a vein of magnesian limestone traversing hornblende rocks. Colour : Emerald, grass-green ; Beryl, light green, tinged more or less with blue.

Calcedony

Consists of silica and alumina.

Silica	...	...	84·0
Alumina	...	...	16·8

Sp. Gr. 2·6. H. = 7.

Agate, Heliotrope, Onyx, Plasma, Sard, are all varieties of Calcedony differently coloured by metallic oxides.

Native form : botryoidal (grape-like) masses ; but more frequently found in rolled pebbles.

Diamond.

Pure carbon. Sp. Gr. 3·55 (inferior to the Sapphire).

Hardness=10, the highest in the scale. Highly electric by friction.

Native form: an octahedral crystal, usually modified by the obliteration of the angles and edges; found mixed with gold-dust in a hard ferruginous concreted gravel. Colour: pure white, often tinged with yellow, red, blue, &c.

Garnet.

Combination of a silicate of the protoxide of iron with silicate of alumina.

Silica	...	...	33·75
Alumina	...	...	27·25
Oxide of Iron	...	...	36·00
Oxide of Manganese	...	...	0·25

Sp. Gr. 4·2. H. 6·5 to 7·5.

The native garnet (Almandine) is not electric by friction, but when polished and faceted I have found by experiment that it becomes highly so.

Native form: a rhombic dodecahedron, imbedded in mica-slate; also loose in the earth. Colour: dark red, sometimes purple.

Lapis-Lazuli.

Silica	...	...	49·0
Alumina	...	...	11·0
Lime	...	...	16·0
Soda	...	...	8·0
Oxide of Iron	...	...	4·0
Magnesia	...	...	2·0
Sulphuric Acid	...	...	2·0

Sp. Gr. 2·95. Hardness sufficient to scratch glass.



Found massive, but sometimes in rhombic dodecahedrons. Colour : pure azure.

Opal.

Combination of silica and water.

Silica	...	...	90·0
Water	...	...	10·0

Sp. Gr. 2·9. Hardness not sufficient to strike fire with steel.

Found massive imbedded in a decomposed porphyry and in trap-rocks. Colour, milky, but richly iridescent.

Peridot : Chrysolite.

Combination of magnesia, silica, and peroxide of iron.

Magnesia	...	...	43·5
Silica	...	...	39·0
Oxide of Iron	...	...	19·0

Sp. Gr. 3·3—3·5. H. = 6·5—7.

Primary form : a right prism, with rectangular bases ; but occurs more frequently in rounded crystalline masses. Colour : green, more or less mixed with yellow.

Sapphire : Ruby : Oriental Topaz.

Pure alumina, coloured from admixture with oxide of iron.

	<i>Sapphire.</i>	<i>Ruby.</i>
Alumina	...	90·0
Lime	...	0·0
Silica	...	7·0
Oxide of Iron	...	1·2

Sp. Gr. 3·99. Hardness only inferior to the diamond.

Highly electric.



Native form : six-sided prism variously terminated, but more frequently found in rolled masses.
Colours : blue, blood-red, and yellow.

Spinel and Balais.

Combination of alumina and magnesia, coloured red by a minute admixture of chromic acid, or blue by the protoxide of iron.

		<i>Red.</i>	<i>Blue.</i>
Alumina	...	74·50	72·65
Magnesia	...	8·25	14·63
Silica	...	15·50	5·45
Lime	...	0·75	0·00
Protoxide of Iron	...	1·50	4·2

Sp. Gr. 3·5. H.=8.

Native form : the perfect octahedron, like the diamond, and similarly modified. Colour : Spinel, red, or slightly tinged with cinnamon ; Balais, pale rose or lilac.

Topaz.

Combination of alumina, silica, and fluoric acid.

		<i>Brazil.</i>	<i>Saxony.</i>
Alumina	...	47·5	59·0
Silica	...	44·5	35·0
Fluoric Acid	...	7·0	5·0

Sp. Gr. 3·49 to 3·56. H.=8. Highly electric by friction.

Native form : prism with the sides deeply striated, and the ends very variously terminated. Colour : vinous yellow.

Turquoise.

Considered by Fischer to be only clay coloured by oxide of copper ; but Jahn notices—

Alumina	...	...	73·0
Oxide of Copper		...	4·5
Oxide of Iron	...	...	4·0
Water	...	...	18·0

Sp. Gr. 2·8—3·0. H. 5 to 6.

Occurs in kidney-shaped masses, usually botryoidal, or mimillated. Colour : blue.

Zircon.

Combination of zirconia and silica.

	<i>Jacinth.</i>	<i>Jargoone.</i>
Zirconia	...	70·0
Silica	...	25·0
Oxide of Iron	...	0·5

Sp. Gr. 4·5 to 4·7. H. 7·5.

Primary form : rhomboidal octahedron, modified like the diamond, but all its angles set obliquely. Colour : orange, sometimes white.

The test of relative hardness is a very important one for ascertaining the species of precious stones, on account of the facility of its application. Its principle is the fact that the native crystal of any species will scratch all in the scale below itself. Thus the Diamond, standing highest (10.) scratches all the rest. The following is the received scale : 9. Corundum : Sapphire, Ruby ; 8. Brazilian Topaz ; 7. Rock-crystal ; 6. Adularia ; 5. Asparagus-stone ; 4. Fluor Spar, &c.

The test of the relative specific gravity of the different species, a criterion upon which our modern mineralogists lay so much stress, and which they

claim as a discovery of their own, was well known and resorted to by the Persian jewellers six centuries ago, and if then, doubtless at a much earlier date.

Ben Mansur's notice of this point is so curious as to demand its insertion at length :—" Of the relations of certain precious stones to others. *Abu Rihan* pretends to have discovered by experiment that one *miscal* of the Blue Jacut stands in equal proportion with five *dank* and three *tissu* of the Red Jacut; with five *dank* and two and a half *tissu* of the Laal; with four *dank* minus one *tissu* of Coral; and with four *dank* minus two *tissu* of the Onyx, or of the Crystal.

" The method used for the investigation of the weights and dimensions of gems is the following. They take a bowl filled with water, and throw the stones singly into the same. The quantity of water that through the immersion of each separate stone flows over the bowl occupies the space of the same. God knoweth best ! "

Note.—The *dank* in Egypt=3 carats, in Spain=2. It is the quarter or the sixth of a drachm. The *tissu*=4, or 2 grains of barley. The *miscal*= $1\frac{1}{2}$ drachm.

**TABLE OF WEIGHTS AND PATTERNS
OF THE
LARGEST KNOWN DIAMONDS
AND
OTHER PRECIOUS STONES.**

“The King of Portugal’s,” as large as a hen’s egg, pea-shaped, slightly concave on one side; colour, deep yellow, and suspected of being a Topaz, uncut; weight, 1680 car. (Mawe.)

“The Rajah of Mattan’s,” found at Laudak in 1787, uncut, 367 car.

“The Nizam’s,” found at Golconda, uneut, 340 car.

“The Great Mogul’s,” found at Coulour; weight in the rough, $787\frac{1}{2}$ car.; cut as a rose, 280 car.

“The Great Table,” seen by Tavernier at Golcond in 1642; weight, $242\frac{1}{2}$ car. It was on sale for 5,00,000 rupees, he bade 4,00,000 for it in vain.

“The Regent,” found at Puteal, in the rough, 410 car., cut as a brilliant, $136\frac{7}{8}$ car.

“The Orloff,” Indian cut as a rose, 193 car. It has a faint yellow tinge.

“The Star of the South,” found at the Bogageni mine, Brazil, by a negress (1853); in the rough, $254\frac{1}{2}$ car.; cut as a brilliant, $124\frac{1}{4}$ car. The stone has a decided tinge, some say of rose, others, of yellow.

“The Koh-i-noor,” Indian cut, but retaining nearly its native weight, $186\frac{1}{2}$ car.; re-cut (1862) as a brilliant, $102\frac{1}{8}$ car.

“The Grand Duke of Tuscany,” sometimes named “The Austrian”; cut as a double rose, $139\frac{1}{2}$ car. Its colour is a decided yellow; and there is a tradition that the stone was bought for a trifle as a mere coloured crystal at a jeweller’s in Florence.

“The Shah” (Russia), a long prism, retaining many of its native faces, 95 car. What greatly adds to its interest is a Persian inscription cut upon it. Bought of Chosroes, Abbas Mirza’s youngest son.

“The Nassack” (the Marquis of Westminster’s), captured from the Peishwah of the Mahrattas; Indian cut, $89\frac{3}{4}$ car., a pear-shaped stone, re-cut as a brilliant in London, $78\frac{5}{8}$ car.

“The Pigott,” $82\frac{1}{4}$ car., was disposed of by lottery in London (1801) for 30,000*l.* The present owner is not known.

“Mr. Dresden’s Diamond,” from Brazil (1860), heart-shaped, a shallow brilliant, $76\frac{1}{2}$ car.

“The Empress Eugénie’s,” a brilliant, 51 car.

“The Pasha of Egypt’s,” a brilliant, 40 car.

“The Dutch,” 36 car.

“Hope’s Blue Diamond,” suspected to be that of the French regalia (stolen in 1792), and then weighing 67 car., and afterwards re-cut as a brilliant to its present weight of $44\frac{1}{8}$ car. This was probably at its origin the stone “d’un beau violet,” weighing in the rough $112\frac{3}{8}$ car., but disadvantageously shaped, being flat and thin, brought

from India by Tavernier, and sold to Louis XIV. in 1668.

“The Polar Star,” (Princess Yassopouff), a brilliant, 40 car.

“The Treasury of Dresden’s,” emerald-green, $31\frac{1}{4}$ car.

“Halphen’s Rose-coloured,” $22\frac{1}{2}$ car.

“Prince de la Riccia’s,” rose-coloured, 15 car.

“Paul I.’s,” ruby-coloured, 10 car.

“Tagore Brilliant,” about 48 car.

“Arundhati.”

&c., &c., &c.

Mawe also mentions as belonging to the Portuguese crown two other diamonds, rough, of great beauty; the one weighing 215 carats, the other, a little less. Both were found in the river Abaytè, to the east of the district of Minas Geraes, by three men banished into the interior. Besides these, he notices two nearly perfect octahedrons, of 134 and 120 carats each. And to conclude, the State waistcoat of Joseph I. had twenty buttons, each a single diamond worth 5,000 *l.*

The largest known Emerald is the Devonshire, two inches in diameter, and of the finest colour: not cut. It came from the Muzo mine, Santa Fé di Bogota, and was purchased by the Duke from Don Pedro.

The largest Sapphire has got its name, "The Wooden-spoon-seller's," from the occupation of the man who found it, in Bengal. It is also called the "Ruspoli" after a former owner. Lozenge-shaped, with six faces, $132\frac{1}{2}$ carats. It was bought by Perret, a Persian jeweller, for 170,000 francs (6,800*l.*) Now in the Musée de Minéralogie, which possesses another of rare beauty, measuring $2 \times 1\frac{1}{5}$ inches.

The largest Pearl in the world is beyond all rivalry the "Hope," weighing 3 ounces, and 2 inches deep by $2\frac{1}{2}$ in circumference at the larger end. It is pear-shaped and of a dark opalized hue. It is mounted for a pendant in a crown-imperial of five vertical bars set with brilliants upon a lining of crimson enamel, with a gold border of emeralds, sapphires, and rubies.

The largest Cat's-eye (also the "Hope") is hemispherical, $1\frac{1}{2}$ inches in diameter; and formerly was the great pride of the King of Candy, from whom it was captured in 1815. It has been celebrated for many ages, and appears to be the one mentioned by Ribeiro in his "History of Ceylon," as at that time (16th century) belonging to the Prince of Ura. It is mounted in massy pure gold, set with cabochon rubies in the Oriental manner.

The largest Ruby ever seen in Europe is that presented by Gustavus III. of Sweden to the Czareina, upon his visit to her in 1777. It is equal in

bulk to a small hen's egg, and is of fine colour. This was the size of Rudolf II.'s, already quoted, and therefore must weigh at least 100 carats. The highest weight of those seen in India by Tavernier did not exceed 50 carats. None in the French Regalia weighed above $8\frac{1}{8}$ carats.

General Remarks upon the term "Carat."

The word Carat is probably derived from the name of a bean, the fruit of a species of *Erythrina*, which grows in Africa. The tree which yields this fruit is called by the natives "Kuara" (sun), and both blossom and fruit are of a golden color. The bean or fruit, when dried, is nearly always of the same weight, and thus in very remote times it was used in Schangallas, the chief market of Africa, as a standard of weight for gold. The beans were afterwards imported into India, and were there used for weighing the Diamond.

The Carat is not of the same weight in all countries, for instance :—

One Carat in England is equal to ... 20,54,090 milligrams.

„	France	„	... 20,55,000	„
„	Vienna	„	... 20,61,300	„
„	Berlin	„	... 20,54,400	„
„	Frankfort-on-Maine	...	20,57,700	„
„	Leipzig	„	... 20,50,000	„
„	Amsterdam	„	... 20,57,000	„
„	Lisbon	„	... 20,57,500	„

One Carat in Leghorn is equal to ... 21,59,900 milligrams.

„	Florence	„	... 19,52,000	„
„	Spain	„	... 20,53,930	„
„	Borneo	„	... 10,50,000	„
„	Madras	„	... 20,73,533	„

72 carats make ... One Cologne oz.
151 $\frac{1}{2}$ „ ... „ English „

The ounce's weight is used for weighing small and Baroques Pearls, Coral, Peridots, and rough Garnets.

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity.	Hardness.	No. in Scale of Hardness.	Composition.	System of Crystallization.
DIAMOND. White, pink, yellow, red, blue, green, black, orange, brown, opalescent.	Adamantine; reflects prismatic colours.	3.4 to 3.6	Scratches all other precious stones.	10	Pure Carbon.	Monometric or cubical.
BOART.	None.					
CARBONATE (compact massive variety).						
Sometimes Asteroid.						
SAPPHIRE. White, blue, violet. RUBY, pink, red, violet-red. TOPAZ, Oriental, yellow. AMETHYST, Oriental, purple, violet. EMERALD, Oriental, green, generally pale.	Vitreous; very lively.	3.9 to 4.2	Scratched by diamond; scratches all others.	9	Alumina . 98.5 Oxide of Iron . 1.0 Lime . 0.5	Hexagonal or rhombohedral.
CHRYSOBERYL, or ORIENTAL CHRYSOLITE. Bright pale-green, greenish-yellow, reddish-brown. ALEXANDRITE, when exhibiting a reddish, transparent light. CYMOPHANE, or CHRYSOBERYL CAT'S-EYE, when showing an opalescence like a cat's eye.	Vitreous; sometimes pearly.	3.1 to 3.8	Scratched by sapphire, &c; scratches quartz readily.	8.5	Alumina . 80.2 Glaucina . 19.8 (Trace of Peroxide of Iron, of Oxide of Lead and Copper, depending on colour and locality.)	Trimetric or rhombic, prismatic.
SPINEL. Dark-red, white, blue, green. PLEONASTE or CEYLANITE, black. RUBICELLE, orange. BALAS RUBY, rose-red.	Vitreous.	8.8	Scratched by sapphire; scratches quartz readily.	8	Alumina . 69.01 Magnesia . 26.21 Protioxide of Iron . 0.71 Silica . 2.02 Oxide of Chrome . 1.10	Monometric or cubical.

A.

CHARACTERISTICS OF GEMS.

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties.	Fusibility	Diaphaneity
Cube, Octahedron, Rhombic dodeca- hedron, Tetrahedron, Hexa-Octahedron.	Single.	White 2 455 Brown 2 487	0.38	Acquires positive electricity by friction; non-conductor of electricity.	Infusible; volatilized by long continued heat.	Transparent and translucent; Carbonate Opaque.
Hexagonal prism ; often pointed at each end.	Double, in a small degree.	1.765	0.026	Acquires electricity by friction and retains it several hours.	..	Transparent
In flat hexagonal crystals; generally in rolled pebbles.	Double.	1.760	0.033	Acquires electricity by friction, and retains it several hours.	Infusible, alone.	Transparent and semi-transparent.
Octahedron, Rhombic dodeca- hedral octahe- dron. Tri-octahedron.	Single.	1.755 to 1.810	0.040	....	Infusible, alone.	Transpar- ent, trans- lucent.

TABLE
TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity.	Hardness.	No. in Scale of Hardness.	Composition.	System of Crystallization.
TOPAZ. White, greenish, yellow, orange, cinnamon, bluish, pink.	Vitreous.	3·5 to 3·6	Scratched by sapphire; scratches quartz easily.	8	Silica . 34·01 Alumina . 58·38 Flourine . 15·06 Traces of metallic Oxides.	Trimetric or rhombic.
EMERALD. Fine green. BERYL or AQUAMARINE, pale sea-green, blue, white, yellow, rarely pink.	Vitreous.	2·67 to 2·75	Scratched by spinel; scratching quartz (specimens vary).	7·5 to 8	Silica . 68·50 Alumina . 15·75 Gulcina . 12·50 Oxide of Iron . 1·00 Lime . 0·25	Hexagonal or rhombohedral.
HYACINTH or JACINTH, brownish-yellow, brownish-red, cinnamon. JARGOON, various shades of green, yellow, white, brown.	Vitreous (almost adamantine).	4·07 to 4·70	Scratches quartz slightly.	7·5	Silica . 33·0 Zirconia . 66·8 Peroxide of iron . 0·10	Dimetric or square prismatic; pyramidal.
GARNET. ALMANDINE, violet-red. CARBUNCLE, red, brownish CINNAMON STONE, white, yellow, orange. PYROPE, vermillion or Bohemian garnet.	Vitreous, inclining to resinous.	3·5 to 4·3	Scratches quartz slightly.	6·5 to 7·5	Silica . 38·25 Alumina . 19·35 Red Oxide of Iron . 7·33 Lime . 31·75 Magnesia . 2·40 Protioxide of Manganese . 0·50	Monometric or cubical.
TOURMALINE. green, red, brown, yellow, blue, black, sometimes white.	Vitreous.	2·99 to 3·3	Scratches quartz slightly.	7· to 7·5	Flourine . 2·23 Silica . 38·85 Boracic Acid . 8·25 Alumina . 31·32 Red Oxide of Iron . 1·27 Magnesia . 13·83 Lime . 1·60 Soda . 1·28 Potash . 0·26	Hexagonal or rhombohedral

A.

CHARACTERISTICS OF GEMS—(*Contd.*)

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties.	Fusibility.	Diaphaneity.
Right-rhombic prism, octahedral rhombic prism.	Double, in a slight degree.	1.635	0.025	Acquires electricity by friction and heat.	Infusible.	Transparent, translucent.
Hexagonal prism.	Double (very feeble).	1.585	0.026	Acquires positive electricity by friction.	Slightly fusible before the blow pipe.	Transparent.
Long square prism, Short square prism, Long square octahedron, The prisms often doubly terminated with square pyramids.	Double, in a very high degree, especially in the Jargoons of Ceylon.	1.990	0.044	Do. do.	Infusible before the blow pipe.	Transparent to opaque.
Rhombic dodecahedron, Rhombic dodecahedral cube, Trapezohedron, Hexa-octahedron.	Simple.	1.750	0.033	Do. do.	Fusible before the blow pipe.	Transparent, opaque.
Obtuse rhombohedron, Hexagonal prisms.	Double.	1.625	0.028	Acquires positive and negative electricity by friction and heat.	Fusible.	From transparent to opaque.

TABLE
TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity	Hardness.	No in Scale of Hardness	Composition.	System of Crystallization.
QUARTZ or ROCK CRYSTAL, white.	Vitreous.	2.65	Scratches glass.	7	Silica . 99.37 Alumina . Amethyst. Silica . 97.50 Alumina . 0.25 Red Oxide of Iron . 0.50 Oxide of Manganese . 0.25	Hexagonal or rhombohedral.
AMETHYST, violet.						
CALUNGORM, yellow, brown.						
CHRYSOPRASE, fine apple-green.						
CAT'S-EYE, having chatoyant reflection.						
PLASMA, deep olive-green.						
JASPER, yellow, red, green, black, brown.						
BLOODSTONE, dark-green, with red spots.						
CARNELIAN, red, white, yellow.						
AGATE, various colours.						
ONYX, having black, brown, and white layers.						
SARDONYX, having red or brownish and white layers.						
MOCHA-STONE, having infiltrated Oxides of iron or Manganese, producing dendritic appearances.						
CHRYSOLITE.	Vitreous	3.3 to 3.44	Scratched by quartz	6 to 7	Silica . 39.73 Magnesia . 50.18 Protioxide of Iron . 9.19 Oxide of Nickel . 0.32 Oxide of Manganese . 0.09 Alumina . 0.22	Trimetric or rhombic.
PERIDOT, olive-green.						
OLIVINE.						
TURQUOISE. Blue, green, white.	Vitreous.	2.62 to 3.	Scratches glass feebly.	6	Phos. Acid 27.34 Alumina . 47.45 Oxide of Copper . 2.05 Oxide of Iron . 1.10 Oxide of Manganese . 0.50 Phosphate of Lime . 3.41 Water . 18.18	None.

A.

CHARACTERISTICS OF GEMS—(*Contd.*)

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties	Fusibility	Diaphaneity
Hexagonal prism, Bipyramidal, do- decahedral.	Double.	1·549	0·026	Acquires positive electricity by friction.	Infusible	Transparent and translucent. (Many varieties nearly opaque.)
Generally in roll- ed grains and pebbles.	Double.	1·660	0·033	Acquires electricity by friction.	Infusible.	Transparent and translucent.
None.	.....	.....	.....	None.	Infusible	Opaque. Translucent at edges.

TABLE
TABLE OF THE DISTINGUISHING

Name and Colour.	Lustre.	Specific Gravity.	Hardness.	No. in Scale of Hardness.	Composition.	System of Crystallization.
OPAL. Colourless, red, white, green, grey, black, yellow. (Iridescent.)	Vitreous, inclining to resinous.	2·0 to 2·3	Scratches glass slightly.	5·5 to 6·5	Silica . 91·32 Water : 8·68 Traces of mineral colouring-matter.	None.
PEARL. White, yellow, pink, black, violet, brown, grey.	Pearly.	2·5 to 2·7	Various.	2·5 to 3·5	Carbonate of Lime, organic matter.	None.

A.

CHARACTERISTICS OF GEMS—(*Contd.*)

Form of Crystal.	Refraction.	Refractive Index.	Dispersive Power.	Electric Properties.	Fusibility	Diaphaneity
None.	.....	.....	.....	....	Infusible	Semi-transparent.
None.	None.	None.	None.	None.	Calcines by moderate heat.	Opaque; sometimes semi-transparent.

TABLE B.

Names of Stones in different languages.

English.	French.	German.	Italian.
Agate.	Agathe.	Achat.	Quarzo Agato.
Almandine	Grenat, Almandine.	Almandin.	Amandina.
Garnet.			
Almandine	Rubis violet.	Violet Rubin.	Rubino violetto.
Ruby.			
Amber.	Succin, Ambre.	Bernstein.	Ambra giallo.
Amethyst.	Amethyste.	Amethyst.	Ametista.
Aquamarine.	Aque-marine.	Aquamarin.	Aquamarina.
Asteria.	Astérie.	Sternstein.	Asteria.
Aventurine.	Aventurine.	Aventurin.	Aventurina.
Balas Ruby.	Rubis Balais.	Balas Rubin.	Rubino Balasso.
Beryl.	Béryl.	Beryll.	Berillo.
Bloodstone.	Jaspe sanguin.	Jaspis.	Elitropia.
Boart.	Boart.	Diamant Boart.	Boart.
Cairngorm.	Topaze Ecos-saise.	Rauchstein.	Topazio fumoso.
Carbonate of Diamond.	Carbonat.	Diamant Carbonat.	Carbonato di Diamante.
Carbuncle.	Escarboucle, Grenat cabuchon.	Karfunkel.	Carbuncolo.
Carnelion.	Sardoine.	Karneol.	Corniola.
Cat's-eye.	Œil de Chat, Quarz chatoyant.	Katzenauge.	Occhio di Gatto.
Chrysoberyl.	Chrysobéryl, ou Chrysolite orientale.	Chrysoberyll.	Crisoberillo.
Chalcedony.	Calcédoine.	Chaledon.	Calcedonio.
Chrysolite.	Chrysolithe.	Chrysolith.	Crisolito.
Chrysoprase.	Chrysopras.	Chrysopras.	Crisoprasio.
Cinnamom stone.	Topaze fumée, vermeille.	Kaneelstein.	Pietra cinnamomo.
Coral.	Corail.	Koralle.	Corallo.
Corundum.	Corindon.	Korund.	Korund.
Crystal.	Cristal de Roche.	Bergkristall.	Cristallo di Rocca.

TABLE B.

Names of Stones in different languages—(Contd.)

English.	French.	German.	Italian.
Diamond.	Diamant.	Diamant.	Diamante.
Emerald. Essonite.	E'meraude. Vermeille.	Smaragd. Essout.	Smeraldo. Essonite.
Felspar. Fire Opal.	Feldspath. Opale-Feu.	Feldspath. Feuer Opal.	Feldspato. Opalo.
Garnet.	Grenat.	Granat.	Granato.
Hyacinth.	Hyacinthe.	Hyacinth.	Giacinto.
Indigo Sapphire.	Saphir de Brésil.	Männlich Sapphir.	Zaffiro.
Jacinth or Hyacinth.	Hyacinthe.	Hyacinth.	Giacente.
Jade.	Jade.	Amazonstein.	Pietra nefritica.
Jargoon.	Jargon.	Zirkon.	Giacinto.
Jasper.	Jaspe.	Jaspis.	Diaspro.
Jet.	Jaët.	Gagat.	Gagato.
Labrador.	Feldspathopalin.	Labrador.	Feldspato opalino.
Lapis Lazuli.	Lapis Lazuli.	Lazurstein.	Lapis Lazuli.
Malachite.	Malachite.	Malachit.	Malacito.
Marcasite.	Marcassite.	Markasit.	Marcassita.
Moon-stone.	Pierre de Lune.	Mondstein.	Pietra lunare.
Moss Agate.	Agate.	Moss Achat.	Agata.
Olivine.	Olivine.	Olivin.	Olivina.
Onyx.	Onyx.	Onyx.	Onice.
Opal.	Opale.	Opal.	Opalo, Girasole, Scambaiia.

TABLE B.

Names of Stones in different languages—(Contd.)

English.	French.	German.	Italian.
Pearl.	Perle.	Perle.	Margarita, Perla.
Peridot.	Péridot.	Peridot.	Peridoto.
Plasma.	Plasme.	Plasma.	Plasma.
Pyrope.	Grenat.	Pyrop.	Granato.
Quartz.	Quartz.	Quarz.	Quarzo.
Ruby.	Rubis.	Rubin.	Rubino.
Sapphire.	Saphir.	Sapphir.	Zaffiro.
Sardonyx.	Sardoine.	Sardonyx.	Corniola.
Smokestone.	Topaze enfumée.	Rauch Topaz.	Pietra di Fuma.
Spinel.	Spinelle, ou Rubis.	Spinel.	Spinello.
Star Sapphire, Ruby, &c.	Saphir chatoyant.	Stern Sapphir, oder Rubin.	Zaffiro-pianeta.
Topaz.	Topaze.	Topas.	Topazio.
Tourmaline.	Tourmaline.	Turmalin.	Tormalina.
Turquoise.	Turquoise.	Turkis.	Turchina.
Ditto, Fossil or Bone.	„ de la nouvelle Roche.	„ von neuem Felsen, oder Zah- n Turkis.	Do. di Rocca nuova.

TABLE C.

Precious Stones arranged according to their colours.

WHITE.	YELLOW.—(Ctd.)	BLACK.
Diamond. Beryl. Sapphire. Rock-crystal. Spinel. Tourmaline. Jargoон. Topaz. Quartz.	Tourmaline. Sapphire. Chrysoberyl. Quartz.	Diamond. Sapphire. Spinel. Garnet. Tourmaline. Quartz.
BLUE.	GREEN.	VIOLET.
Diamond. Sapphire. Spinel. Topaz. Tourmaline. Beryl.	Diamond. Emerald. Peridot or Olivine. Sapphire. Chrysoberyl. Spinel. Aquamarine. Tourmaline. Chrysolute (called also Olivine). Topaz. Garnet. Jargoон.	Amethyst. Sapphire. Ruby. Garnet. Spinel.
RED.	PINK.	OPALESCENT.
Diamond. Ruby. Spinel. Jacinth. Garnet. Tourmaline.	Diamond. Spinel. Ruby. Chrysoberyl. Beryl. Topaz.	Diamond. Sapphire. Opal. Cat's-eye. Quartz. Ruby. Moonstone.
YELLOW.	BROWN.	ORANGE OR REDDISH-YELLOW.
Diamond. Topaz. Chrysolute or Olivine. Spinel. Beryl. Garnet. Jacinth.	Diamond. Chrysoberyl. Garnet. Jacinth. Tourmaline. Quartz.	Diamond. Chrysoberyl. Garnet or Cinnamon- stone. Topaz. Jacinth. Ruby. Tourmaline. Rubicelle (or Spinel).

THE

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Lapidum Pretiosorum usus Magicus, sive de Sigillis. *Har MSS. 80.*

Liber Hermetis, tractans de 15 Stellis et de 15 Lapidibus et de 15 Herbis et de 15 Figuris. *Harl. MSS. 80.*



RAJAH RAJENDRA MULLICK'S COLLECTION

OF

ROUGH STONES.

RAJAH Rajendra Mullick Bahadoor, of Calcutta, has long been known for his love of jewels and marbles, of which he owns a large collection. He has caused his dwelling-house to be decorated with marble and mosaics, on an extensive scale. The following is a list of some of the varieties of rough stones which he had been good enough to send me for inspection, and which I have had tested and identified by four of the foremost jewelers of this city :—

1. Godanta.*	11. Lájburud.
2. Sonelá.	12. Kánchá Gori.
3. Lasuniá.†	13. Puccá Bilor.
4. Páy Zuhur.	14. Sung Simák.
5. Sung Gudrí.	15. Gori.
6. Dhonelá.	16. Kánchá Bilor.
7. Sung Hadid.‡	17. Pítoniá.
8. Dahun Firung.	18. Sung Rattak.
9. Bilor.	19. Sohánmakhí.
10. Kathelá.	And various others.

* Like a duck's egg in size and appearance—a size rarely to be met with. An excellent specimen.

† Of the new mines.

‡ This stone is sometimes engraved upon with the name of the Almighty, and worn on the neck.



THE RING OF STRENGTH.

"**L**E^aT a ring be formed of virgin gold on the day^a of the sun, and in the hour^b of Jupiter, in the moon's increase,^c wherein thou shalt place seven precious stones,—the Diamond, the Ruby, the Emerald, the Jacynth, the Sapphire, the Beryl, and the Topaz. Wear it about thee, and fear no man ; for thou wilt be as invincible as Achilles."—*MSS. of Philadelphus*

From "The Temple of Urania,"

BY

M. NOSTRADAMUS.

a Sunday.

b 11 to 12, and 6 to 7 in the day.

c From the second day of the new moon to the time of the full.

रत्नानां वैदिकनामानि ।

*Synonyms for the term "Jewel"
as used in the Vedic works.*

- 1 अन्धः Andhah.
- 2 राजः Rājah.
- 3 पयः Payah.
- 4 प्रयः Prayah.
- 5 अवः S'rabah.
- 6 पृक्षः Prikshah.
- 7 पित्तः Pittah.
- 8 बयः Bayah.
- 9 सिनम् Sinam.
- 10 अवः Abah.
- 11 क्षुः Kshuh.
- 12 धासिः Dhásih.
- 13 इराः Irāh.
- 14 इलाः Ilāh.
- 15 इशम् Isham.
- 16 ऊर्कः Úrkka.
- 17 रसः Rasah.
- 18 स्वधाः Svadhāh.
- 19 अर्कः Arkkah.
- 20 क्षद्मः Kshadmah.
- 21 नेमः Nemah.
- 22 ससम् Sasam.

- 23 आयुः Ayuh.
- 24 सुनृता Sunritā.
- 25 ब्रह्म Brahma.
- 26 बर्चः Barchchah.
- 27 कीलालम् Kílālam.
- 28 यशः Yas'ah.

रत्नानां संस्कृतनामानि ।

*Sanskrit Synonyms for the
term "Jewel."*

- 1 रत्नम् Ratnam.
- 2 मणिः Maṇih.

(1)

षट्करस्य वैदिकनामानि ।

*Synonyms for the term "Dia-
mond" as used in the
Vedic works.*

- 1 दिद्युत् Didyut.
- 2 नेमिः Nemih.
- 3 हेतिः Hetih.
- 4 नमः Namah.
- 5 कबिः Kabih.
- 6 स्रिकः Srikah.
- 7 ब्रिकः Brikah.

8 बधः Badhah.	14 अश्विरस् As'iram.
9 बजः Bajrah.	15 रत्नम् Ratnam.
10 अक्कः Arkkah.	16 द्रिरहम् Drirham.
11 कुत्सः Kutsah.	17 भार्गवकम् Bhārgavakam.
12 कुलिशः Kulis'ah.	18 षट्कोणम् Shatkoṇam.
13 तुञ्जः Tunjah.	19 बहुधारम् Bahudhāram.
14 तिम्बः Tigmah.	20 शतकोटिः S'atakotih.
15 मेनिः Menih.	
16 स्वधितिः Svadhitih.	
17 सायकः Sāyakah.	
18 परशुः Paras'uh.	

अस्य संख्यनामानि ।

Sanskrit Synonyms for the term
“Diamond.”

1 हीरकः Hírakah.
2 बजः Bajrah.
3 हीरः Hírah.
4 दधीचस्थि Dadhīchyasthi.
5 बजकम् Bajrakam.
6 सूचीमुखम् Súchimukham.
7 बरारकम् Baráarakam.
8 रत्न-मुख्यम् Ratna-mukhyam.
9 इन्द्रायुधम् Indráyudham.
10 भिदुरम् Bhiduram.
11 कुलिशम् Kulis'am.
12 पविः Pabih.
13 अभेद्यम् Abhedyam.

(2)

माणिक्यनामानि ।

Sanskrit Synonyms for the term
“Ruby.”

1 पद्मरागः Padmarágah.
2 शोणरत्नम् Sóṇaratnam.
3 लोहितकम् Lohitakam.
4 लोहितम् Lohitam.
5 कुरुविन्दकम् Kuruvindakam.
6 रत्नराट् Ratna-rát.
7 रविरत्नकम् Rabi-ratnakam.
8 माणिक्यम् Mánikyam.
9 शङ्खार्दी Śringárdī.
10 रङ्गमाणिक्यम् Raṅga-máni-kyam.
11 तरुणम् Taruṇam.
12 रत्नामकम् Ratnanámakam.
13 रागयुक् Rágayuk.
14 शोणोपलः Sóṇopalah.
15 सौगन्धिकम् Saugandhikam.

(3)

वैदूर्घ्यनामानि ।

*Sanskrit Synonyms for the term
“Cat’s-eye.”*

- 1 वैदूर्घ्यम् Vaiduryyam.
- 2 बालबायजम् Bálabáyajam.
- 3 केतु-रत्नम् Ketu-ratnam.
- 4 कैतवम् Kaitavam.
- 5 प्रावृष्ट्यम् Prábrishyam.
- 6 अभरोहम् Abhraroham.
- 7 खराव्दारङ्गुरम् Kharávdán-kuram.
- 8 विदूररत्नम् Vidúraratnam.
- 9 विदूरजम् Vidúrajam.

(4)

मुक्तानामानि ।

*Sanskrit Synonyms for the term
“Pearl.”*

- 1 मुक्ता Mukta.
- 2 मौक्तिकम् Mauktikam.
- 3 सौम्या Saumyā.
- 4 शौक्तिकेयम् S’auktikeyam.
- 5 तारा Tárah.
- 6 तारा Tárá.
- 7 भौतिकम् Bhautikam.
- 8 तौतिकम् Tautikam.

9 अम्भःसारम् Ambhahsáram.

10 श्रोतलम् S’italam.

11 नीरजम् Nírajam.

12 नक्षत्रम् Nakshatram.

13 इन्द्ररत्नम् Induratnam.

14 लक्ष्मीः Lakshmíh.

वा लक्ष्मम् or Laksham.

15 मुक्ताफलम् Muktáphalam.

16 बिन्दुफलम् Binduphalam.

17 मुक्तिका Muktiáká.

18 शौक्तेयकम् S’aukteyakam.

19 शुक्तिमणिः S’uktimaṇih.

20 शशिप्रभम् वा शशिप्रियम्
S’así-prabham or S’así-priyam.

21 स्वच्छम् Svachchham.

22 हिमम् Himam.

23 हिमवलम् वा हेमवतम् Hima-balám or Hemabatam.

24 सुधांशुभम् Sudháns’ubham.

वा भूरुहम् or Bhúruham.

25 शौक्तिकम् S’auktikam.

26 शुक्तिवीजम् S’uktí-víjam.

27 हारी Hári.

28 कुबलम् Kubalam.

(5)

गोमेदनामानि ।*Sanskrit Synonyms for the term
“Zircon.”*

- 1 गोमेदः: Gomedah.
- 2 गोमेदकः: Gomedakah.
- 3 राङ्गरत्नम् Rāhuratnam.
- 4 तमोमणिः Tamomanīh.
- 5 स्वर्भानवः Svarbhānavah.
- 6 पिङ्गस्फटिकः Pingasphatikah.

(6)

विद्रुमनामानि ।*Sanskrit Synonyms for the term
“Coral.”*

- 1 विद्रुमः: Vidrumah.
- 2 प्रवालः: Pravālah.
- 3 अङ्गारकमणिः Aṅgārakamāṇīh.
- 4 अभोधिवल्लभः Ambhodhi-
ballabhah.
- 5 भौमरत्नम् Bhaumaratnam.
- 6 रक्ताङ्गः: Raktāngah.
- 7 रक्ताकारः: Raktākārah.
- 8 लतामणिः Latāmanīh.

(7)

मरकतनामानि ।*Sanskrit Synonyms for the term
“Emerald.”*

- 1 मरकतम् Marakatam.
- 2 गारुत्मतम् Gārutmatam.
- 3 अस्मगर्भम् As'magarbham.
- 4 हरिनमणिः Harinmaṇīh.
- 5 मरक्तम् Maraktam.
- 6 राजनीलम् Rājanīlam.
- 7 गरुडाङ्कितम् Garurāṅkitam.
- 8 सौपर्णम् Sauparnam.
- 9 रौहिण्येयम् Rauhineyam.
- 10 गरुडोदगोर्येयम् Garurodgír-
yēyam वा गरुडोत्तैर्येयम्, or
Garurottirṇam.
- 11 अस्मगर्भं जम् As'magarbhajam.
- 12 गरलारिः Garalārih.
- 13 बापबोलम् Bāpabolam वा
बापवालम् or Bāprabālam.
- 14 बुधरत्नम् Budharatnam.
- 15 गारुडम् Gāruram.

(8)

पुष्परागनामानि ।*Sanskrit Synonyms for the term
“Topaz.”*

- 1 पुश्परागः Pushparāgah.
- 2 मञ्जुमणिः Manjumaṇīh.

3 वाचस्पतिवज्ञभः Váchaspati-
ballabhah.

4 पीतः Pítah.

5 पीतस्फटकम् Pítasphatikam.

6 पीतरक्तः Pítaraktah.

7 पीताम्भः Pítás'ma.

8 गुरुरत्नम् Gururatnam.

9 पीतमणिः Pítamaṇih.

10 पुष्पराजः Pushparájah.

(9)
नीलनामानि ।

*Sanskrit Synonyms for the term
“Sapphire.”*

1 नीलः Nílah.

2 सौरिरत्नम् Sauriratnam.

3 नीलाम्भा Nílás'má.

4 नीलोत्पलः Nílotpalah.

5 त्रिणग्राही Trinagráhí.

6 महानीलः Mahánílah.

7 सुनीलकः Sunílakah.

THE OCCULT POWERS OF GEMS AND PRECIOUS STONES.

IN the previous general remarks on each kind of precious stone, the beliefs of nations and individuals as regards the marvellous and medicinal properties of those precious stones have been given. To the scientist as well as to the generality of men such beliefs will no doubt appear superstitious, childish and laughable. But such beliefs still continue, and there have been men of erudition—philosophers and sages, in every age and in every country, who have not thought it beneath them to make this the subject of their ardent researches, and who have left behind them the written record of their experiences. Nowhere more than in India, the land, *par excellence*, of occultism and spiritism, has the research after the occult virtues of precious stones been pursued, and if all the knowledge and experience gained by *munis* and *rishis*, *yogees* and *siddhis*, had been preserved and handed down to the present generation, what an insight would have been obtained into the hidden arcana of Nature, and into what beneficent use such knowledge and experience could have been turned!

Modern western spiritualists have endeavoured to discover, in the present day, what was so well known in ancient times, about the hidden virtues of gems. Apart from their medicinal properties, it has

been ascertained that certain gems facilitate the *rapport* of certain classes of spirits with the owners of those gems. Monsr. Cahagnet, the well-known magnetist, obtained from his celebrated clairvoyant Adèle certain interesting information on this subject.* He thought of studying the question thoroughly, and with that view he addressed himself to the spirit of Emmanuel Swedenborg, through the assistance of Adèle, when in magnetic sleep. He sought for light from Swedenborg, because the Swedish mystic was the most learned mineralogist of his time, and perhaps of our time as well. If his revelations, says M. Cahagnet, are not more precise than those of the ancients, they have at least the quality of novelty. He wished to know the truth, if that was possible in this life, and he therefore thought that any means to attain that object should not be thrown away. The following are the revelations of Swedenborg on this subject :—

Q. Can you give me some information on the spiritual and material powers of certain precious stones, and tell me whether they really possess the property of putting material man *en rapport* with spirits who have been freed from matter, or of facilitating such *rapport*, and also of curing or preventing certain diseases ?

A. I shall do my best. Question me.

* Magie Magnétique ; Par L. A. Cahagnet.—Paris, 1838.

Q. What are the spiritual virtues of white Diamond? (You know that there are Diamonds of various colors,—yellow, red, violet, black? &c.)

A. This gem is beloved by the Spirits of Light, and consequently puts one *en rapport* with them, by illumining the intelligence of those who wear it for this purpose.

Q. What do you think are its physical virtues?

A. I have already told you: it has influence over the intelligence, that is, it purifies the brains.

Q. What are the spiritual properties of the Ruby?

A. This color is loved by spirits who are ardent in study, desiring to know much. The Ruby influences in this way him who wears it.

Q. And physically, what are its properties?

A. It has influence on the blood.

Q. What are the spiritual properties of Emerald?

A. It is sought after by lucid spirits, and it places one *en rapport* with them.

Q. What is the physical power of the Emerald?

A. The same as its spiritual powers: it illuminates, clears and strengthens the globe of the material eye.

Q. What is the spiritual power of the Sapphire?

A. This gem puts one in communication with the spirits of many societies, fond of different studies, but united in one society.

Q. What is its physical virtue ?
A. It strengthens the nervous fluid.

Q. What do you think of the spiritual power of the Amethyst ?
A. The spirits who love this gem are less elevated and less advanced than the others. It puts one in communication with them.

Q. What are its physical virtues ?
A. It has much influence on enlargements of the spleen.

Q. What are the spiritual qualities of the Topaz ?
A. The wandering spirits in the sulphurous atmosphere of the earth are fond of it. It puts one in communication with them.

Q. What are its physical properties ?
A. It is applicable in cases of uneasiness occasioned by bile.

Q. Do you attribute any spiritual powers to the Coral ?
A. It has those of the Ruby and agrees with heated blood, and also with those who have florid faces.

Q. What is the spiritual property of the Opal ?
A. It is regarded with affection by the spirits of Peace and Quiet.

Q. What are its physical virtues ?
A. It is beneficial in cases of sleeplessness and of too light sleep.

Q. Has the Cornelian any spiritual power ?
A. It has but little concern with spirits.

Q. Has it any physical virtues?

A. I have already said that it has several, according to its colors. The pure white is good for eye-diseases, that is, for growing cataract. The pale red agrees with a feeble state of the blood. The deep red with the heart, with heated blood and liver diseases. Those with specks of deep red and crimson are good for diseases of the spleen.

It must be understood that, to be really efficacious, these gems should be pure, and should be worn on the ring-finger of the left hand, this finger being preferred to others in consequence of its ramifications with the heart, which is the seat of life. The spirit of Swedenborg likewise affirms that the medicinal influence of precious stones, physically, is perceived when those stones are in constant contact with the body, and not when disconnected with it. Such a ring, set with the several kinds of stones whose virtues are desired to be felt, cannot but be more powerful than a ring of a single stone.

It has further been affirmed that silver is the best setting for Emerald, as, like the latter, silver is much liked by spirits of light.

It should be remembered, however, that, in this, as in every other thing, there are conditions to be observed. This should not be forgotten. Twenty individuals may, at the same time, be in possession of the portrait of a handsome woman, but it does

not follow that the woman will love all the twenty possessors of her portrait. In the same way a lapidary may possess twenty kinds of precious stones, each having contrary influences, but the lapidary receives no benefit therefrom, except from selling them as high as he can. That kind of love, and, shall I say, worship, which the possessor of such a stone should have for it, as a medium of communication with the spiritual world, is far from his mind. He who regards it as the receptacle of his affections and who confides to it his griefs, appealing to it, by its correspondence with the spirits who love it, in order to obtain aid and protection from them, will find himself in a condition in which he can hope for something.

An idea of the researches and opinion of those who have treated on this subject will be obtained from the following notes from the "Magic" of J. B. Porta. The precious stones have here been classified alphabetically and not according to their value :—

Agate—Strengthens the heart. Prophylactic against plague, and cures the bites of venomous animals.

Amethyst—Neutralises magic incantations.

Cornelian—Ensures victory.

Chrysolite—Induces a man to repent of the faults committed by him.

Chrysoprasus—Strengthens the sight, enlivens the spirit, and makes a man feel free and joyous.

Coral—Arrests blood, keeps off evil spirits. According to Marsile Ficin it removes panics and protects from thunder and hail.

Crapandine—Which is found in the head of toads, is good for the purposes of witchcraft.

Diamond—Contends against sleeplessness, spells and enchantments. It calms anger.

Elossite—Soothes headaches.

Emerald—Cures epilepsy. In powder it arrests dysentery and cures wounds by venomous animals.

Galachide—Blackish stone. Secures from flies and insects. Put into the mouth, it discovers the secrets of others.

Gedi—Brings on changes in the atmosphere. Brings rain, wind and clouds. No one sees this stone now.

Heliotrope—Stone unknown in our days. It is said that it could render one invisible.

Hyascinthe—If suspended from the neck, it keeps off plague and thunder, strengthens the heart and increases riches and honors.

Jade—Alleviates pain of the kidneys. Expels gravels from the bladder, and, when worn as a charm, is a preservative against venomous animals.

Opal—Stimulates the heart, preserves from malaria and contagion in the air, drives away



despondency, prevents fainting, heart-diseases and malignant affections.

Perithe—Yellow stone. Cures gout.

Jamenius-Lapis—Prevents miscarriage.

Stracite—Fabulous stone. Facilitates digestion.

Syrrochite—Precious stone, to which Pliny attributes the power of retaining spirits evoked.

Eagle-stone—Which is found in the nest of eagles, discovers thieves and accelerates child-birth.

While on this subject, it will not be out of place to give the following extract from that valuable and really wonderful work entitled “Art Magic; or Mundane, Submundane and Super-mundane Spiritism.” Edited by Emma Hardinge Britten.

“The splendid array of experiments by which Baron Von Reichenbach has, within the last half century and under the most stringent test conditions, proved that magnetic emanations streamed from shells, stones and crystals, displaying different degrees of force and different shades and color, form and radiance, supplement the opinions of the most authoritative writers of different ages on the same subject.

“That all metals and crystalline bodies give off magnetic force, is now proved beyond question; that they are capable of producing somnambulic or ecstatic effects in different degrees, Von Reichenbach’s experiments, with over a hundred and fifty



sensitives, have abundantly demonstrated ; hence we may be justified in regarding with some interest the classification of the different qualities of minerals and precious stones, put forth by Rabbi Benoni, a learned writer of the fourteenth century, said to be one of the most profound Alchemists of his time, who alleges that 'the loadstone, sapphire and diamond are all capable of producing somnambulism, and when combined into a talisman, attract such powerful planetary spirits, as render the bearer almost invincible.' All precious stones, when cut with smooth surfaces and intently gazed upon, are capable of producing somnambulism in the same degree as the crystal, also of inducing visions.

"Their varieties of color prove that they absorb different degrees of light, and they are said to impart unequal degrees of heat. The Buddhists esteemed the sapphire above all gems, claiming that it produces tranquillity of mind, and when worn by one wholly pure and devoted to God, ensures protection against disease, danger, and venomous reptiles.

"Orpheus exalts the virtues of the loadstone almost as highly as did Paracelsus that of the magnet. The former says : 'With this stone you can hear the voices of the gods, and learn heavenly things.'

"'It will confer strength, banish disease, and, when worn constantly about the person, ward off



epidemics and plagues. Sitting down before it and fixing your gaze earnestly upon it, you have but to ask of the gods for light on any subject, and the answer will come breathed out through the stone. Your soul will hear it, and your senses will discover it clearly.' Orpheus says of stones in general: 'The earth produces every good and evil to man, but she also provides a remedy for every ill. These are to be found chiefly in stones. Every virtue is hidden within them.'

"Benoni affirms that the diamond will deprive the loadstone of its virtue, and is the most powerful of all stones to promote spiritual ecstasy. Amongst a variety of similar aphorisms he says: 'The Agate quenches thirst if held in the mouth, and soothes fever.'

'The Amethyst banishes the desire for drink, and promotes chastity.

'The Garnet preserves health and joy.

'The Sapphire impels to all good things like the diamond.

'The red Coral is a cure for indigestion, when worn constantly about the person.

'Amber is a cure for sore-throat and glandular swellings.

'The Crystal promotes sweet sleep and good dreams.

'The Emerald promotes friendship and constancy of mind.



‘The Onyx is a demon imprisoned in stone, who wakes only of a night, causing terror and disturbance to sleepers who wear it.

‘The Opal is fatal to love, and sows discord between the giver and receiver.

‘The Topaz is favorable for all haemorrhages, and imparts strength and good digestion.’

“We give these quaint aphorisms not as guides or scientific indications, but to show the ideas which the latent powers of magnetic bodies suggested to observers of natural forces.”

It is sincerely to be hoped that, as science and philosophy march hand in hand towards sublime development, things which were known to our forefathers and to the wise of ancient times, and which lie buried within the ponderous debris of ignorance, bigotry and unbelief, will gradually be brought to light, and that, along with other wonders, the hidden properties of precious stones will be made clear, as the hidden powers of light and electricity have been made clear to the students of modern science and to the world.

येष्यो ग्रन्थे भ्योऽस्य प्रवोगोदा-
हरणादीनि गृहीताति तेषां
नामानि ।

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- 1 वेदनिघण्ट: Vedanighantu.
- 2 अमरः Amarah.
- 3 भावप्रकाशः Bhāvaprakāś'ah.
- 4 राजनिर्घण्टः Rājanirghantah.
- 5 शब्दरत्नावली S'abdaratnāvalī
- 6 मेदिनी Medinī.
- 7 चिकाण्डशेषः Trikāndas'eshah.
- 8 गरुडपुराणम् Garurāpurāṇam.
- 9 हेमचन्द्रः Hemachandrah.
- 10 राजवक्ष्मः Rājaballabhah.
- 11 युक्तिकल्पतरुः Yuktikalpa-taruh.
- 12 ज्योतिस्तत्त्वम् Jyotistattvam.
- 13 जटाधरः Jatādharah.
- 14 समयप्रदीपः Samayapradīpah.
- 15 मुहूर्तचिन्तामणिः Muhūrtta-chintāmanih.
- 16 ब्रह्मपुराणम् Brahmapurāṇam.
- 17 पद्मपुराणम् Padmapurāṇam.
- 18 विष्णुपुराणम् Vishṇupurāṇam.
- 19 शिवपुराणम् Śivapurāṇam.
- 20 भागवतम् Bhāgavatam.

- 21 नारदपुराणम् Nārada-purāṇam.
- 22 मार्कण्डेयपुराणम् Mārkkan-deyapurāṇam.
- 23 अग्निपुराणम् Agnipurāṇam.
- 24 भविष्यपुराणम् Bhavishya-purāṇam.
- 25 ब्रह्मवैवर्तपुराणम् Brahma-vaiwartapurāṇam.
- 26 लिङ्गपुराणम् Liṅgapurāṇam.
- 27 वराहपुराणम् Varāhapurāṇam.
- 28 स्कन्दपुराणम् Skandapurāṇam.
- 29 वामनपुराणम् Vāmanapurāṇam.
- 30 कूर्मपुराणम् Kúrmmapurāṇam.
- 31 मत्स्यपुराणम् Matsyapurāṇam.
- 32 ब्रह्माण्डपुराणम् Brahmandapurāṇam.
- 33 वायुपुराणम् Vāyupurāṇam.
- 34 नृसिंहपुराणम् Nrisinha-purāṇam.
- 35 नन्दीकेशपुराणम् Nandī-kes'varapurāṇam.
- 36 देवीपुराणम् Devipurāṇam.
- 37 कालिकापुराणम् Kālikā-purāṇam.
- 38 शास्त्रपुराणम् Śāstрапurāṇam.
- 39 महाभारतम् Mahābhāratam.

40 सत्कृत्य मुक्तावली Satkritya muktávalí.	55 The Natural History of Gems or Semi-precious Stones. By C. W. King, M. A.
41 रामायणम् Rámáyanam.	56 The Encyclopædia Britannica.
42 अथात् रामायणम् Adyátma Rámáyanam.	57 The Races of Mankind. By R. Brown, M. A., Ph. D., F. L. S., F. R. G. S.
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49 The Science of Gems, Jewels, Coins, and Medals, Ancient and Modern. By Archibald Billing, M. D., A.M., F.R.S., F.R.G.S., F.R.M.S.	64 Kámel-ul-Ádviá.
50 Gems and Jewels. By Madame De Barrera.	65 Minhuzúl Ávdán dur Ádviá-e-murueubá.
51 Diamonds and Precious Stones. By Harry Emanuel, F.R.G.S.	66 Tazkerá Shekhuzzákí.
52 The Natural History of Precious Stones and of the Precious Metals. By C. W. King, M. A.	67 Tafsír Ábu-áb-Hindí dur Ádviá-e-mufredá.
53 A Treatise on Diamonds and Pearls. By David Jeffries, Jeweller.	68 Tazkaretul Kohglín.
54 Rudimentary Treatise on Mineralogy. By D. Varley.	69 Munfudussumum jalinoose dur Ádviá-e-mufredá.

70	Sharehe Kánoon máy-e-Ádviá-e-mufredá tálif hukeem gilání.	87	Hádiyel A'dviá.
71	Ekhtiárát Ebn-e Ba-el dur Áksáme Tibbe Ádviá	88	Má-álá Isá-oo-tayib jo-holá mushur-o-jám-e-bog-dádí.
72	Jáme-e Ebne-betár.	89	Mufredá turjumá-e Mu-shurrut durfanoon-e-mále-jut-o-ádviá.
73	Shareha Maujoooz Mustu-mulbur Fenun tibbe Ádviá.	90	Hádi-e-kabír-ebn-e zu-kuriá.
74	Hywán.	91	Jám-e-Sayyud Sharífud-din Mahomud Yusuf.
75	Sámel Hindi.	92	Kefáyá.
76	Ektiárát-e-budi ooi.	93	Kánoon Shekhurráes-bá-Shurhe-oo.
77	Shafá ool Áshkán Mustu-mulbur A'dviá-o-A'kziá-e-mufredá-o-muruccaba, ogyráhah.	94	Jám-e-ádviá aboo-dáood.
78	Jám-e-Feroz Sháhi Mustumulber Fanoon-e-teb-o-Tafsir A'sámi A'dviá-e-báftá Hindi.	95	Turjumá-e-mustejáok.
79	Mukhtaser-e-A'zdi Mustu-mulbur Fanoon-e-teb.	96	Mákuláte Hosain Ebn-e-Isáhák dur Tahakik A'dviá-o-A'sámi-e Adviá-e-mufredá.
80	Tufserá.	97	Turjamá-e-máhere Hindi.
81	Shám-e-lool A'dviá ebn-e-zakeriá.	98	Tukbimool Adviá.
82	Turbihool Arwá Mustumul-bur Fanoon-e-teb-o A'dviá.	99	Kenás Bokrátí.
83	Mugni-ebn-e-tulmíz.	100	Kenás Mosbun-e-Saiyár.
84	Tátif.	101	Kenás Ebn-e-Saráfiool.
85	Herásool Hywán.	102	Kenás fákherá.
86	Báhárool Jawáher-dur-ádviá-e-mufredá.	103	Kenás Sáher.
		104	Kenás Bukhtásúya jub-resil.
		105	Ásul-e-tarkíb Khujnadí.
		106	Kenás Nazibuddín Sam-arcandi.
		107	Nuztábáí Samarcandi.

108	Tulkhisúl Bayán.	118	Kitábúl Ásrár dur Sanáyát.
109	Kháwásúl Ádviá juldakíh.	119	Ámálool Ekhtáfi álestár.
110	Kholásatyuttujároob.	120	Tahiyet.
111	Alwán Eráke Kowásúl Ájíb fis Sanásá.	121	Kerábádin Ábi Sádekh.
112	Murmooját juldakí dur Sanáyát.	122	Kerábádin Sábet.
113	Sududdu jahur fih tushri-híl muksub Sanáyát.	123	Kerábádin.
114	Máyádin dur Sanáyát.	124	Kerábádin Kabir.
115	Tejurrubá Sanáyát.	125	Moorseidibne jekeriá.
116	Kámelussanáye.	126	Al Ershad máy-e Amír Jálinoos.
117	Tibbe Soháyí Mustamuebur máleját-o-ádviá-e-mufreda.	127	Izbomiá Jálinoos Turjamá-e-Ebn-e Sáni.
		128	Men Sááz dur ádviá-e-mufredá.
		129	Eksirázum.
			And several others.

*List of Gentlemen from whom the Author has
received help in the getting of the
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O. C. Dutt, Esq.

Messrs. Hangpo & Co., Chinese Firm at Calcutta.

Pundit Ramprasanna Srutiratna.

„ Upendra Mohun Gosvami.

„ Kalinath Acharjee (Nyayabhusan).

Kabiraj Ramanath Sen.

„ Chunder Coomar Sen.

„ Radhikanath Sen.

Major Bissonath Upadhaya, of Nepaul.

Babu Baikunthanatha Basu.

„ Giridhari Lal Jahari.

„ Jahan Lal Mokeem.

„ Jahan Lal Jahari.

„ Thakurdas Jahari.

„ Sohunlal Jahari.

„ Kanayelal Jahari.

„ Math-ulam Jahari.

„ Basanta Coomar Hazra.

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„ Sheik Sumiruddin, of Pubna.

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Moulvie Abdool Huq, of Afganisthan.

Sayyid Abbas, of Egypt.

Ahmud Sadkatullah Shaheb, of Ceylon ; and
several others.

CONCLUDING REMARKS.

I BEG of my readers to bear up with me yet awhile, and to pardon me, if, before bringing to a conclusion my self-imposed task, I take them back to the days when I was but a little child. The memories of bye-gone times are crowding thick upon me, and through the long vista of departed years I can see myself sitting on the lap of my gentle mother, while she amused me by trying to impress on my mind the names of different kinds of precious stones. It was thus that my love for, and knowledge of, gems grew apace. Perhaps the narration will seem dry to my readers, but to me the remembrance of those innocent days is full of pleasantness, and I would, therefore, again beg them to bear up with me yet awhile. I remember I was six or seven years old, when my revered mother used to gladden my boyish heart with presents of finger-rings, set with jewels of no great value. She taught me the name of each gem. "This yellow stone," she would tell me, "is Pukhráj" (Topaz); "that piece of red stone is a *Mánik* (Ruby)—*Mánik*, the wealth of seven kings." "This is called a Cat's-eye," and so on. I was somehow inordinately fond of the Topaz and the Cat's-eye, and would stop crying when I got them. These two rings, I may mention in passing, are still in my possession, and have been very carefully preserved. My mother understands the identification of precious stones thoroughly, and as she

is also well educated in other respects, I had an intelligent and experienced teacher in such matters. She is in about the 74th year of her age, and her eyes are not now what they were. She can, however, give a very correct opinion on the genuineness or otherwise of a stone, and accurately judge of its qualities, as soon as it is placed in her hands.

From her too I learnt to be cautious when purchasing jewelry. I remember that, in order to guard me against being imposed upon by dealers of precious stones, she would frequently remind me of the trick which a certain Jewish jewel-merchant had played upon my uncle, the late Baboo Soorjee Coomar Tagore, by palming upon him, at a very high price, two bits of colored glass ingeniously pasted together, and made to appear exactly like Emerald. Having this wholesome lesson in my mind, I am careful in deciding upon the merits of gems and precious stones which are brought to me for sale or opinion, and I would advise every one to do the same.

About 30 years ago, the time when I had been taking my first lessons in jewelry from my respected mother, the rage for gems and precious stones was high among the aristocracy of Calcutta. In those days the native nobility used to invest a goodly portion of their income in valuable jewels.*

* In former years jewelled *Kundalas* (ear-rings), *Kunthás* (necklaces), *Bájus* (armlets), *Bális* (bangles), pearl-chains, and *Seerpachés* (aigrettes) used extensively to be worn by the nobility and wealthy gentlemen of Bengal as well

Jewellers came to the metropolis in larger numbers from the North-Western Provinces of India, with splendid assortments of gems and precious stones, and found profitable market for them here. Their constant attendance on the wealthy gentlemen of the town brought about a sort of intimacy between them and their noble customers, and the latter had thus ample opportunities of learning a great deal about jewels and their qualities. A respectable jeweller, in the olden times, was considered fit company, and the brilliant gatherings in the *bytuckhanas* of native noblemen always counted one or two of the trade among those present. By constant association with them, some of the leading members of the native nobility became perfect connoisseurs of gems and jewels. Among these may be mentioned the names of the late Rajahs Baidyanath Roy and Kally Kissen Deb Bahadoor, the late Baboos Kassinath Mullick, Birnursing Mullick and Sibnarain Ghose, the late Coomar Kally Kissen Roy, and Baboo Sreenarain Bysack. My much revered father, the late Baboo Hurro Coomar Tagore, was also a good judge of jewels, and he, likewise, took pains to initiate me into their mysteries, when I was a little further advanced in age.

as of other parts of India. Such is not the fashion now in this province, where only bridegrooms are seen to wear the above-mentioned ornaments over their magnificent dresses. The *Seerpaich*, which generally forms an item in the *khilats* presented to the titled nobility of the land by Government, is still used by them on the occasion of State ceremonies. Finger-rings, attardáns, pán-dáns, flower-vases, scabbards and handles of swords, &c., set with precious stones, continue to be used by the rich. Jewelled watch-chains and studs, however, are more in vogue now than in former days. The ornaments used by native ladies of rank have undergone very little change.

Prem Chand Jahari and Purun Chand Jahari, two of the highest authorities of that time in the matter of jewelry, were in constant attendance on him. My respected brother, the Hon'ble Maharajah Joteendro Mohun Tagore, c.s.i., has considerably helped me in improving my knowledge. A piece of Sapphire possessed, apparently, of all the requisite qualities of a perfect stone of that description, was once brought for sale to my uncle, the late Baboo Gopal Lal Tagore, by a Cingalese merchant. Baboo Gopal Lal, who had great faith in the knowledge of jewelry possessed by my respected brother, had this Sapphire sent to him for inspection and opinion. To the surprise of all, my brother at once pronounced the stone to be a counterfeit one, and corroborated his bold verdict by satisfactory practical proofs.

With the growth of age, my taste for gems took a wider sphere, and I began to feel the want of written works, which gave definite accounts of precious stones, the mode of testing them, the way to find out their defects and imperfections, and such other matters as could materially help one in attaining a pretty correct knowledge of the "science" of jewelry. I hunted for Sanscrit books devoted exclusively to the subject of precious stones, and hunted for a good long time in vain. Some time after, I came across a work entitled the "*Ratnapariksha*," which I procured from the Library of the Asiatic Society, Calcutta. This book, though written in

Sanskrit, had notes attached to it in the Cingalese language, and these notes, therefore, came to be of very little practical use to me. About this time, Baboo Jahar Lal Jahari (jeweller), of Calcutta, gave me much information on the subject. But I was curious to know something of what European jewellers have written about precious stones, and had to procure from England the works extant on this subject, there being none available here at the period. With the help of Baboo Jahar Lal Mokeem, my knowledge about jewels increased. It gave me much pleasure to compare the views enunciated in the English works with those of modern jewellers, and it was, at this time, that the idea of compiling a book, which I had entertained in my mind from a very early period of my life, commenced to assume a definite shape. The *Puráñas* and the medical and astrological works of the Hindus have thrown a flood of light on the subject, and it became my earnest endeavour to profit by it. The Persian and Arabic works on jewelry that were in my possession helped me to a material extent in obtaining an insight into the views of the Mahomedan authorities. The materials now in hand having been considered sufficient to start a work with, I employed myself in putting them together with a view to publication. Fresh light, important as well as interesting, began to pour in from all sides, and I eagerly took advantage of the new materials thus furnished to me. Latterly,

Babu Giridhari Lal, a well-known jeweller, at present of Calcutta, assisted me in giving anything like a definite shape to the crude views of modern jewellers, that have been traditionally handed down from generation to generation. I have succeeded in collecting the names by which the people of Burmah, China, Nepaul, Afghanistan, and some other oriental countries, designate some of the principal jewels, and have inserted them in the body of the work, along with other information, obtained personally from them, on the jewels in use in their respective countries.

I am grateful also to Mr. Caithness, of the firm of Messrs. Cooke and Kelvey, jewel merchants of Calcutta, and to several native jewellers, for the identification of many of the stones and for general help.

Through the kind help of my esteemed friend, Mr. O. C. Dutt, I have been able to add a new feature to my work, namely, an account of the occult powers of gems from a spiritualist's point of view. My grateful acknowledgments are due to him for the translation from the French and certain other extracts furnished to me.

My acknowledgments are also due to the authors and compilers of the several works, to the editors of magazines and newspapers which I have had to consult while engaged in getting up this work, and from which I have sometimes given copious extracts and reproduced illustrations. I have

already given a list of all the works which have supplied me with materials for the present compilation, and I take this opportunity of expressing the sense of my gratefulness to any gentleman, professional or amateur, and to the compiler of any work, or the editor of any journal or newspaper,—not enumerated in the list given,—from whom I have received help in connection with the present work.

It only remains for me to express a hope that this work, which I have attempted my best to render useful to those for whom it is intended, will be of *practical* help to them, in testing, valuing and identifying precious stones, and other jewels, and ascertaining various important facts regarding them. I trust also that it will be found quaintly-interesting and curious by the general reader.

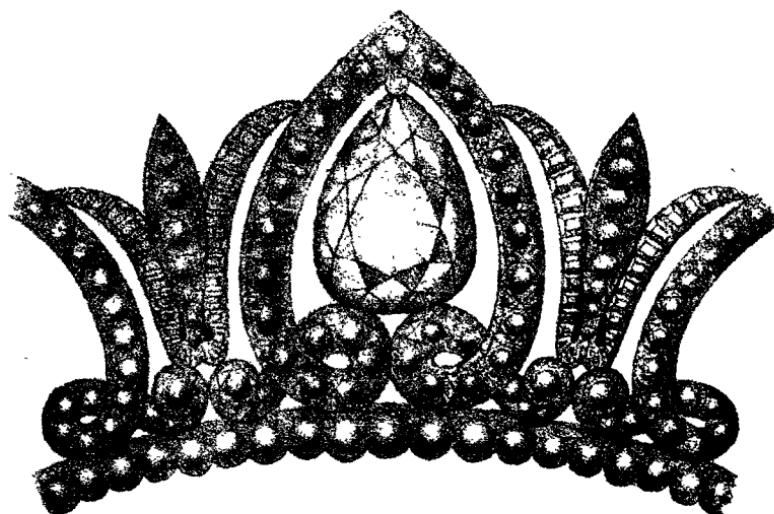


“वह्न दोषानपि तत्रावात्ये च गुणे ग्रहम्।
सम्मावयन्तु सन्तो मां शिरस्येष वातोऽञ्जलिः ॥”

— And, if among numerous short-comings, the learned find even some merit (in the work), may I find favor in their eyes for the same,—is the prayer I prefer with my hand upon my head.—

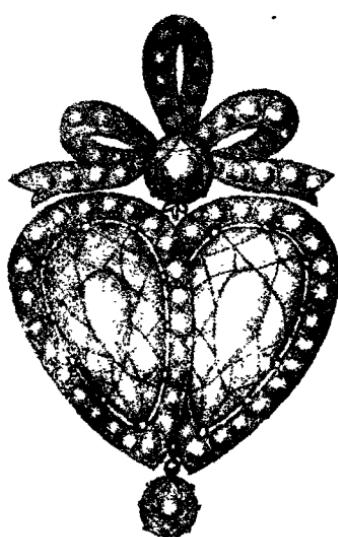
THE END.

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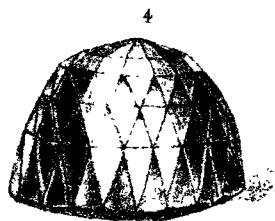
THE "DUDLEY" DIAMOND

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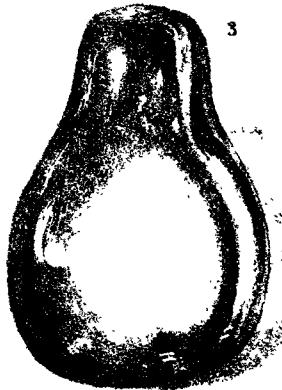


THE TWIN DIAMOND





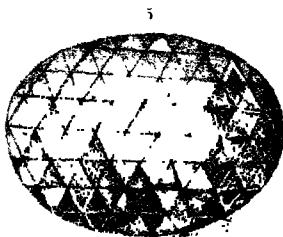
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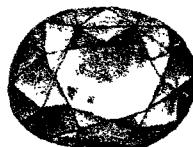
THE MATTAM DIAMOND



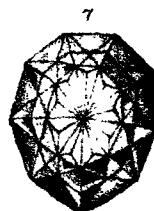
THE CUMBERLAND DIAMOND



AUSTRIAN YELLOW BRILLIANT



THE HOPE BLUE DIAMOND



THE SANGY



THE EUGENIE



DRESDEN GREEN BRILLIANT



THE POLAR STAR

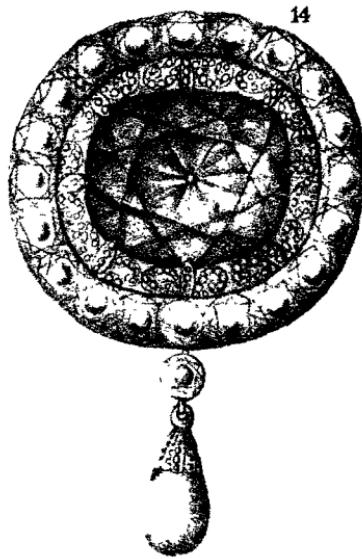


THE FLORENTINE BRILLIANT SIDE VIEW

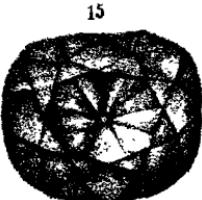
Litho arranged by Krishnabhu Das

FOR RAJA D.S.M TAGORE, C.I.E.





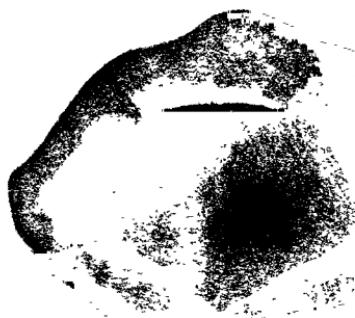
THE "BRUNSWICK" BLUE DIAMOND



THE "HOPE" BLUE DIAMOND



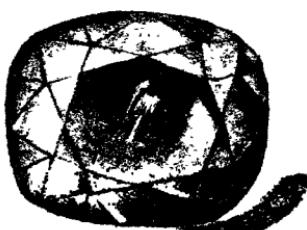
"HOPE" BLUE DIAMOND



INDIAN DIAMOND



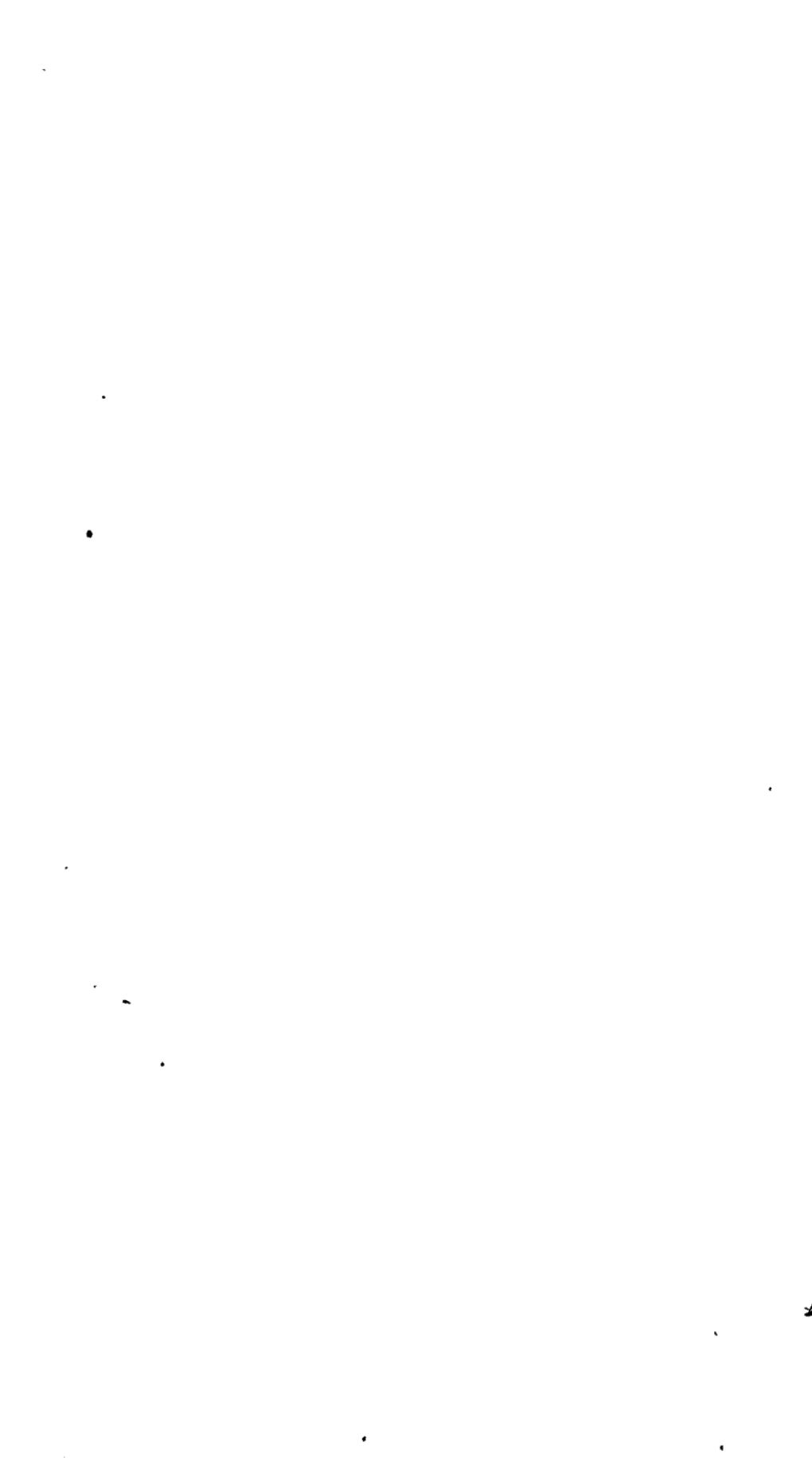
DIAMOND
Cape Octahedron



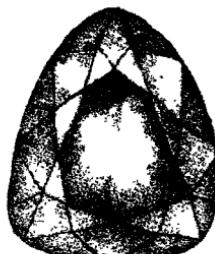
STAR OF THE SOUTH



STAR OF THE SOUTH

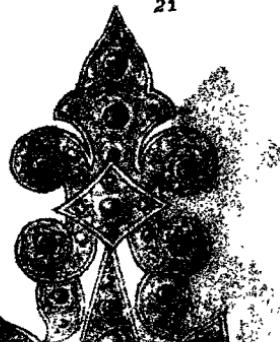


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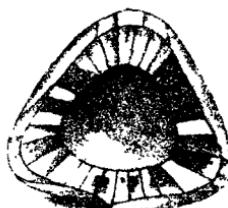


DROP SHAPED BRILLIANT

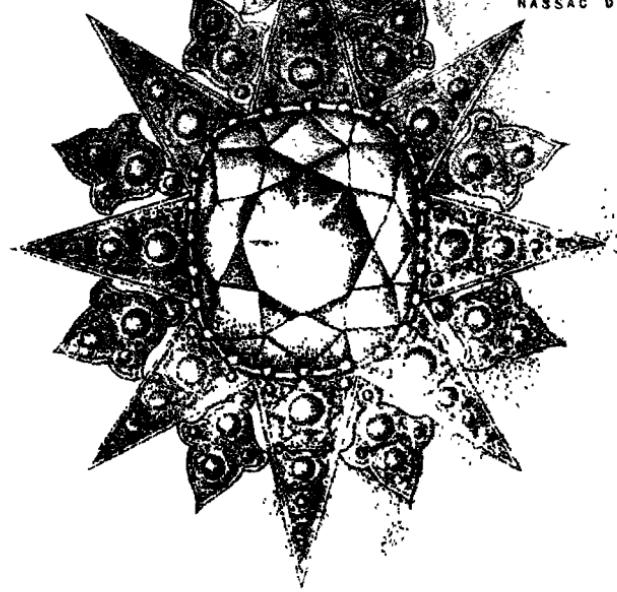
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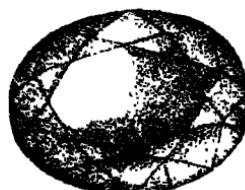
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NASSAC DIAMOND



24



THE PIGOTT DIAMOND

THE "STEWART" DIAMOND

23.



THE SHAH

25



DIAMOND SAND



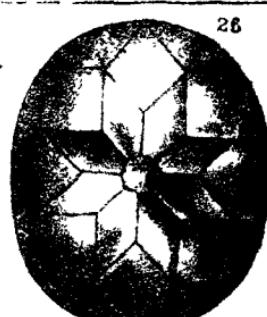
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THE KOH-I-NOOR



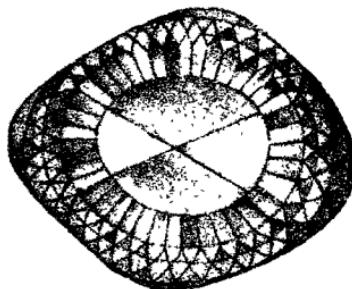
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THE KOH-I-NOOR



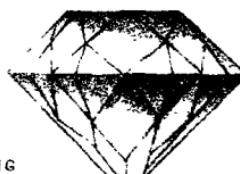
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30.



THE KOH-I-NOOR

31



THE REGENT

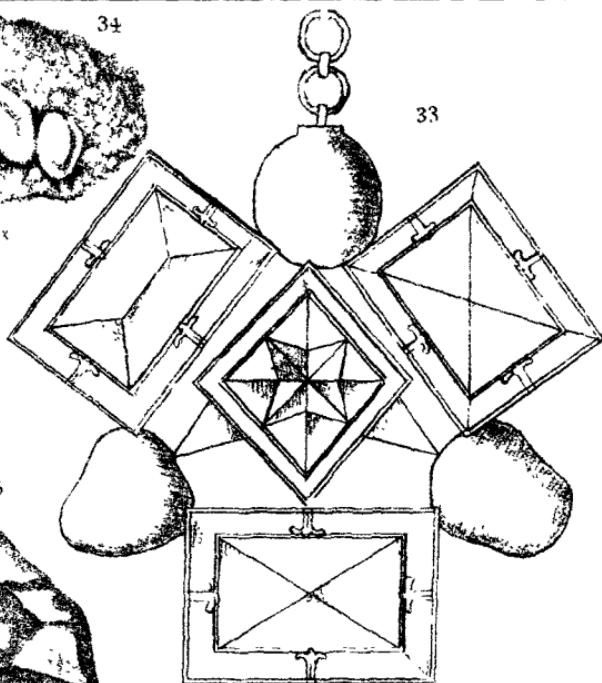
THE REGENT OR PITT DIAMOND



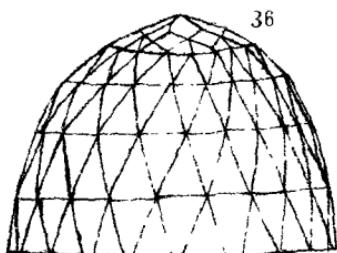
32

CUP OF THE PTOLEMIES





TAVERNIERS 'BLANC' DIAMOND
(Rough)



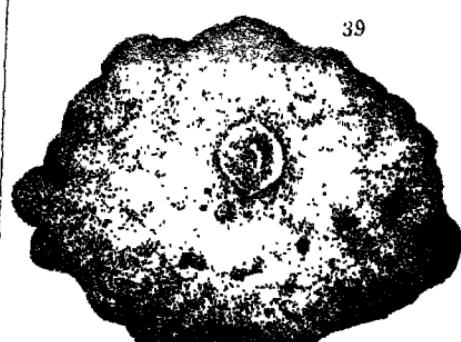
THE GRAND MOUL

CHARLES THE BOLD'S DIAMOND



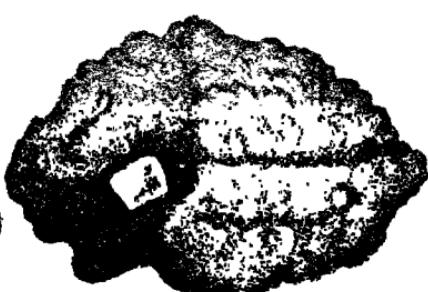
STAR OF THE SOUTH

36



BRAZILIAN DIAMOND

38



CAPE DIAMOND



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Call No. SA 7R/ Tag.

Author Tagore, Sourindro
Mohan

Title Mani-Mala or a
Treasure on Gems. P+TJ

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